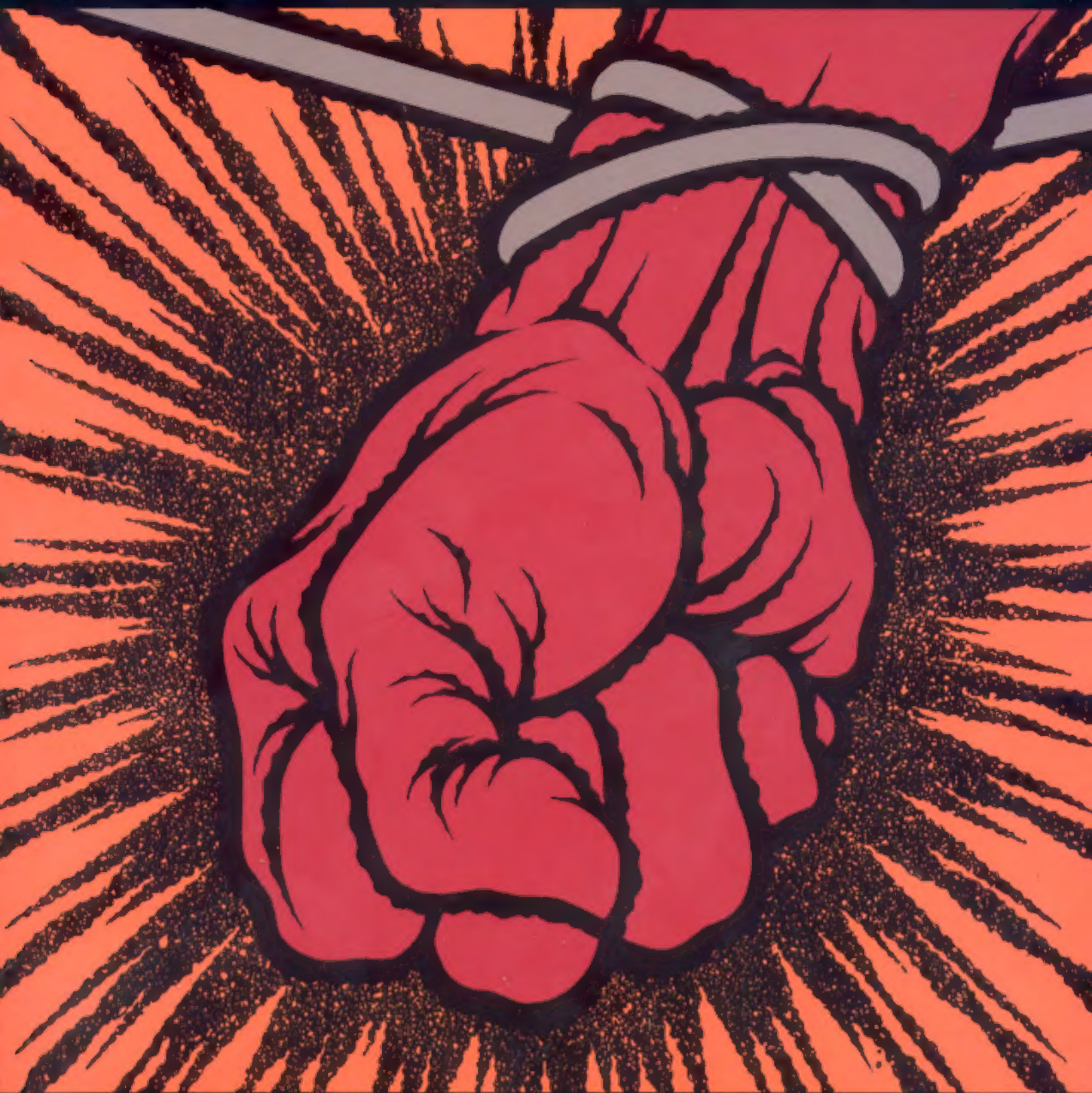


PLAY IT
LIKE IT IS
GUITAR
WITH TABLATURE
NOTE-FOR-NOTE
TRANSCRIPTIONS

METALLICA

S.T. ANGER

GUITAR • VOCAL



METALLICA

ST. ANGER



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INTRODUCTION

When you're able to brandish the kind of musical firepower that Metallica has unleashed for more than two decades—ten uncompromising albums, marking an unprecedented reign as *the greatest* hard rock band in history—you learn a thing or two about where to aim. But curiously enough, the making of their first studio album since 1997's *ReLoad*, the primal, raptorial, *St. Anger*, found Metallica not behind the turrets this time, but in the firing line itself.

The trials and tribulations leading up to *St. Anger* are well documented. The fissures in what the band members themselves describe as the well-oiled "Metallica machine" were beginning to show. Bassist Jason Newsted's nebulous exit from the group. James Hetfield's voluntary sojourn into rehab and much-longed-for sobriety. Public squabbles over the illegal downloading quagmire. All of these issues revealed the kind of seismic fault lines that even the Metallica juggernaut could not navigate—could not negotiate away.

At stake? Nothing less than the very existence of the band itself. Metallica's three principals,

James Hetfield, Lars Ulrich, and Kirk Hammett, along with their frequent producer/collaborator Bob Rock, found themselves at the kind of crossroads worthy of the themes in many a Metallica song—the kind of foreboding scenario Ulrich and Hetfield could write in their sleep.

The irony was, if this was Metallica's oft-predicted *meltdown*, each member would have to face it in his own way. And from the inside out this time, without the Metallica heat shield to fend off all the bullshit that tends to calcify when you're a member of the most exclusive rock club in the world for 20-odd years. With James on an indefinite hiatus, the group admitted to becoming "professional speculators" themselves as to whether Metallica was headed for a rebirth or would wither away on life support.

"It has been a very interesting three years," Lars Ulrich begins, with atypical understatement. "A very different three years for us. Difficult, awkward. It's been a ride that's taken us to places inside ourselves, inside the band, inside the potential of human beings and the

music and everything else that we could not imagine existed. But if you asked me then, I would say for the first time in my life with Metallica, I was starting to prepare myself that maybe the ride was over."

If it sounds like the tenets of a Herculean struggle, who else but Metallica to apply for the job. The result of the "ride" Lars refers to can indeed be found in the sweat and blood and grooves of *St. Anger*. From the album's crushing title song and its burnished heaps of magnified guitar and drums, to the colossal time and tempo changes of "Frantic," to the chugging slabs and staccato exchanges of the exalting confessional "My World," Metallica has once again, in the boldest strokes imaginable, made music its most viable currency.

The three band members, who gingerly refer to themselves as brothers—and mean it—emerged from the other side of their journey with their musical compass intact. *St. Anger* is an album that invariably will draw comparisons to their best work, to Metallica's halcyon days, most notably their classic 1983 opus *Kill 'Em All*, and 1986's *Master of Puppets*. Monumental in scope, the new album also recalls—by its sheer willfulness—the group's 15-million selling masterpiece known as the Black album. But this is clearly a work that couldn't have been made 20 years ago. Not even a decade ago, though it fits the Metallica canon like a glove.

According to producer Rock (the Black album was his first collaboration with Metallica) *St. Anger* completes the circular creative cycle that only the greatest artists are able to sustain. "It's been my experience that only the big artists know how to achieve a goal in their career, like Metallica did with the Black album. Fewer still could have gone through what they experienced with all their personal journeys, throw away the rulebook, and try to capture the soul and truth of Metallica again. I think the real vision was to almost take them back to where they were first getting together, when three or four guys get together and say: This is the kind of music we like; let's write some songs."

For James, whose own personal quest may have been the tipping point for Metallica's inspirational sea change, the album was an



Kirk Hammett Robert Trujillo Lars Ulrich James Hetfield

important step in their evolution not just as band members, but also as friends. "The early days of Metallica were about brotherhood, just survival mode, relying on each other and stuff. As the machine got bigger, you tend to forget about the friendship part and start worrying about where the machine is going. You get a little more protective, a little more isolated. Certain factors ignited the need to look inward again and just get to be friends. Now we're stronger than ever because we know what we're doing and we have experience on our side too."

Part of the familial equation the group had to deal with was the departure of Newsted and the search for a new bassist. Enter Rob Trujillo. A former member of Suicidal Tendencies and one of the masterminds behind the '90s cult band Infectious Grooves, the accomplished bassist has also played with none other than Ozzy Osbourne.

All three band members immediately hit it off with the respected Trujillo, and the hole in Metallica's musical armor was filled. Trujillo came aboard too late to appear on *St. Anger*. The band members did not seem to be in any rush to hire a bass player. Bob Rock, in addition to being the co-producer and co-songwriter on *St. Anger*, was considered the fourth member of the band. Bob even filled in (quite masterfully) at a few live events with the guys. But, as Metallica guitarist Kirk Hammett points out, Trujillo's chemistry with the band is undeniable. "From the first rehearsal Rob was just mind-blowing, because he had such a huge sound and he pulled with his fingers, which is very reminiscent of Cliff Burton, and we really liked that sound. He delivered on all fronts. He had a big sound and on top of that he's really a great, solid guy." Adds James: "He pounds. The power that comes through his fingers. He's a ball of energy and he's so calm and able and balanced. He's got great stuff to offer but his personality is just right. He's on fire, he's ready, he's plugged right into the strength of Metallica and helping it shine."

Another aspect of Metallica's rejuvenated approach on this album is Hammett's joining in on the lyric writing, territory previously exclusive to James and Lars. "At first I was like, I don't want anything to do with this; this is James' job. But Bob was very adamant. I

looked at James and I said, 'Well, how do I do this?' James said 'stream of consciousness.' I would scribble down some lines and James would single out the good ones. It was a great experience and I think it's all in line with the theme of the album, if there is an underlying theme, which is just being true to yourself and how important that is to the overall picture."

Which leads to what is sure to be another topic of discussion among Metallica-watchers when poring over the epic arrangements and knife-edged nuances of *St. Anger*. For a band that is in the throes of introspection, and in a larger sense, collective healing, they sure have laid down some motherfucking aggressive music. For hardcore fans who patiently waded through their all-covers release, 1998's *Garage Inc.*, a sly homage to the songs that shaped their early career, and the symphonic wanderlust of *S&M*, a stirring experiment that showcased Metallica with noted producer/writer/arranger Michael Kamen and the San Francisco Symphony, *St. Anger* is a thirst-quencher. But one that offers nothing but fire this time around.

Lars says there was no conscious effort to make this album louder or longer. "I think the great thing about Metallica is that we can pretty much chart where we want to chart. Playing other people's material (like on *Garage Inc.*) was something we talked about for years. It was the music the band was basically founded on. With the symphony stuff we got a call from Michael Kamen who wanted to do it and the band was excited by the challenge—something Metallica has always embraced. "But now that we are back playing the stuff that people think is the purest, it is the most natural, it is the most effortless. The other thing I think we're challenging here is the perception most people have that in order for things to be really, really, energetic, they can only come from negative energy. Metallica was fueled by negative energy for 20 years. Now we've spent a lot of time working on ourselves and on our relationships, and we've turned that around. Now Metallica is fueled by positive energy that has manifested itself so it sounds like the album we've made."

Case in point: "Some Kind of Monster," with its bristling, time bomb refrain, and yet, underneath, a hint of affirmation: "This is the voice of silence no more." You begin to understand the



complex dynamics required for a world-renowned construct like Metallica even to be able to conceive of an intensely personal triumph like *St. Anger*. For James the process obviously begins in a much quieter place than a recording studio. "It comes from us realizing the world doesn't revolve around Metallica. For me it began with 'my name is James Hetfield.' *St. Anger* means to me that now that we've found our serenity we're capable of making this monster of an album going full throttle all the time. Anger is an energy. It's a feeling. It's gotten a bad reputation, but it's what you do with it after that gives it its reputation. I could squeeze out sideways with rage and stuff the shit down, yet it can be such a source of strength. Metallica has always been about invading places where we don't belong. We just took down the barbed wire, that's all."

DISCOGRAPHY

KILL 'EM ALL	July 1983
RIDE THE LIGHTNING	August 1984
MASTER OF PUPPETS	February 1986
GARAGE DAYS RE-REVISITED	August 1987
...AND JUSTICE FOR ALL	August 1988
METALLICA	August 1991
LIVE SHIT: BINGE & PURGE	December 1993
LOAD	June 1996
RELOAD	November 1997
GARAGE INC.	November 1998
S&M	November 1999
ST. ANGER	June 2003

Metallica Web Site: www.metallica.com

Metallica Fan Club: www.metclub.com

Metallica Fan Club mailing address:

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369-B Third St.
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FRANTIC

Drop D tuning, down 1 step
(low to high) C-G-C-F-A-D

Intro

Moderately fast Rock ♩ = 168



Words and Music by
James Hetfield, Lars Ulrich,
Kirk Hammett and Bob Rock

Intro

Str. 1 (dist.)

Str. 2 (dist.)

RHY A

f

P.M.

TAB

0 0 0 0 0 0 0 0 0 0

0 0 0 0 0 0 0 0 0 0

(2nd time, cont. in notation)

End Riff A

P.M.

P.M.

0 0 0 0 0 0 0 0 0 0

0 0 0 0 0 0 0 0 0 0

Str. 2 w/ Riff A

N.C.

P.M.

P.M.

P.M.

P.M.

10 15 12 0 0 0 0 17 0 0 0 0 0 0 10 15 12 0 0 0 0 17 0 0 0 0 0 0

P.M.

P.M.

P.M.

P.M.

10 15 12 0 0 0 0 17 0 0 0 0 0 0 10 15 12 0 0 0 0 17 0 0 0 0 0 0

Gtrs. 1 & 2

Gtr. 2 tacet

N.C.

Gtr. 1

3rd time, half-time feel

N.C.

Riff B

Gtrs. 1 & 2

1, 2, 3.

4.

Verse

Ab5 F5 D5 Ab5 F5 D5 Ab5 F5 D5

I could have my wast ed ing days back, would I use them to get
worn out al - ways be - ing a - fraid, an end - less stream of fear

Rhy. Fig. 1

P.M.

Ab5 F5 D5 Ab5 F5 D5 Ab5 F5 D5

back on track, stop to warm at kar mas burn ing or
that I've made Tread ing wa - ter full of wor - ry, this

End Rhy. Fig. 1

P.M.

Ab5 F5 D5 Ab5 F5 D5 F5 E5

look a - head but keep on turn ing? Do I have the strength to
fran - tic, tick, tick, talk of hur - ry,)

Gtr. 1 Rhy. Fill 1 End Rhy. Fill 1

P.M.

F5 E5 F5 E5 F5 E5

P.M.

know how I'll go? — Can I find it in - side to deal with what I should - n't know?

P.M.

10 10 10 9 9 9 9 9 10 10 10 9 9 9 9 9 10 10 10 9 9

8 8 8 7 7 7 7 7 8 8 8 7 7 7 7 7 8 8 8 7 7

10 10 10 9 9 9 9 9 10 10 10 9 9 9 9 9 10 10 10 9 9

End half-time feel

Gtr. 1; w/ Rhy. Fig. 1 (1st 3 meas.) Gtr. 2; w/ Rhy. Fig. 1

Ab5 F5 D5 Ab5 F5 D5 Ab5 F5 D5 Ab5 F5 D5

{ Could I have my wast - ed days back? Would I use them to get back on track? }
 { Worn out al - ways be - ing a - fraid, an end - less stream of fear that I've made. }

N.C.

You live it or lie — it! You

Gtr. 1

mf w/ clean tone *f* w/ dist.

Gtrs. 1 & 2

18 15 0 17 17 17 18 15 0 17 17 17 18 15 0 17 17 17

Gtr. 2 tacet

live it or lie — it! (You live it or lie — it! You live it or lie — it! My

Gtr. 1

mf w/ clean tone

18 15 0 17 17 17 18 15 0 17 17 17 18 15 0 17 17 17

Gtrs 1 & 2 w Riff A
D5

life - style de - ter - mines my death - style My life style de - ter mines my death - style

Pre-Chorus Half-time feel

G7b9

keep search ing keep on search ing

13 10 12 | 13 10 12

Gtr 2 Riff C1

End Riff C1

w c ban h de ret ring

6 0 0 3 0 5 0 | 6 0 0 3 0 5 0 | 6 0 0 3 0 5 0 | 6 0 0 3 0 5 0

This search goes on

12 10 9 | 9 5 | 12 10 9 | 9 5

keep search ing keep on search ing

12 10 9 | 9 5 | 12 10 9 | 9 5

Gtr 1 w Riff C

keep search ing keep on search ing

12 10 9 | 9 5 | 12 10 9 | 9 5

End half-time feel

This search goes on.

Chorus

NC

Fran - tic, tick, tick, tock. Fran - tic, tick, tick, tick, tick, tock.

Fran - tic, tick, tick, tock. Fran - tic, tick, tick, tick, tick, tock.

18 18 15 17 0 0 0 18 18 15 17 0 0 0 18 18 15 17 0 0 0 18 18 15 17 17 12

Gtrs 1 & 2: w/ Riff D

To Coda

Fran - tic, tick, tick, tock. Fran - tic, tick, tick, tock.

tick, tick, tick, tock! 2 I've tick, tick, tick, tock!

Interlude

2nd time, half-time feel

NC

tick, tick, tick, tock! 2 I've tick, tick, tick, tock!

6 0 3 0 5 0 6 0 3 0 5 0 6 0 3 0 5 0

*Two gtrs. are for one

3rd time, end half-time feel

Play 3 times

End Riff F

tick, tick, tick, tock! 2 I've tick, tick, tick, tock!

6 0 3 0 5 0 6 0 3 0 5 0 6 0 3 0 5 0

Bridge

Gtr 2 w/ R H E (3 times)

NC

Do I have the strength to know how I'll go?

Riff F

PM

18 0 17 0 0 0 0 0 17 0 0 0 0 0 0 0 18 0 17 0 0 0 0 0 17 0 0 0 0 0 0 0

Can I ever learn to deal with what I should - n't know?

End Riff F

PM

18 0 17 0 0 0 0 0 17 0 0 0 0 0 0 0 18 0 17 0 0 0 0 0 17 0 0 0 0 0 0 0

Gtr 1 w/ Riff 1

3

Gtr 1 w/ Riff 1
Gtr 2 w/ Riff A

2

Oh My

Gtr 2 w/ R H A (2 times)

D5

life - style

(Birth is pain)

de - ter - i - o - r - my - feel - s

Riff G

PM

0 0

rising tide that passes us to the other side. Ms.

End Riff G

0 0 0 0 0 0 0 0 3 3 3 3 3 3 3 3

Gtr 1 w/ Riff G
 D5

life - style Death is pain de - ter - mines my death - style, a ris - ing tide It's all the same)

⊕ Coda

Outro

Slower ♩ = 128

D5

Rhy. Fig. 2

End Rhy. Fig. 2

Gtrs 1 & 2

P.M. - J

(2nd time, Gtr 1 cont. in notation)

D.S. al Coda

FS

passes to the other side tick, tick, tick, tock!

Gtr 2 w/ Rhy. Fig. 2 (2 times)
 Gtrs 1 & 2

0 12 12 12 12 10 12 12 0 12 12 12 12 10 12 10 12 12 0 12 12 12 12 10 12 12

*Gtr 3 (dist. played)

0 12 12 12 10 12 10 12 10 0 12 12 12 12 10 12 12 0 12 12 12 10 12 10 12 12

Play 3 times

0 12 12 12 10 12 12 0 12 12 12 10 12 10 12 10 12 10 0

ST. ANGER

Words and Music by
James Hetfield, Lars Ulrich,
Kirk Hammett and Bob Rock

Drop D tuning, down 1 step
low to high) C-G-C-F-A-D

Intro

Fast Rock ♩ = 196

N.C.

Gtr 1 (clean)

Play 3 times

mf

1 M

FM

PM

FM

C

FM

C

TAB

0

1 2 2 1 2 1 0 2

1 0 1 1 3 3 3 0

1 2 2 1 2 1 0 2

Drums

N.C.

Play 3 times

f

PM

PM

PM

PM

PM

0

1 2 2 1 2 1 0 2

2 1 0 1 1 3 3 3 0

0

Gtr 2 (dist)

f

FM

2 1 0 2

1 0 2 1 0 2 1 0

1

2 1 0 2

Riff A

End Riff A

Riff B

FM

PM

PM

PM

PM

PM

1 2 2 1 2 1 0 2

1 0 2 1 0 2 1 0

1 1 3 3 3 0

1 2 2 1 2 1 0 2

Play 3 times

1 0 1 2 1 0 2 1 0 2 1 0 2 1 0 1

End Riff B *Riff C* *End Riff C*

1 0 1 1 3 3 3 0 1 2 2 1 2 1 0 2 1 0 2 1 0 2 1 0 1 1 3 3 3 0

Gtrs. 1 & 2 *N.C.* *Riff D* *Double-time feel* *Play 4 times* *End Riff D*

1 2 2 1 2 1 0 2 1 0 1 1 3 3 3 0 1 2 2 1 2 1 0 2

4th time, end double-time feel *Play 4 times* *Riff E* *End Riff E*

1 0 1 1 3 3 3 0 2 1 0 2 1 0 2 1 0 2 1 0

Verse *Half time ♩ = 96* *D* *Csus2* *Bb* *Asus4* *D5* *Csus2* *Bb* *Asus4*

1 2 Saint An ger 'round my neck, Saint An - ger 'round my neck.

Chtr 1 *mp* *w/can tone* *Riff F* *End Riff F*

2 2 1 0 2 3 3 0 2 2 1 0 2 3 3 0

mp *w/cle.* *let ring* *Riff F 1* *End Riff F 1*

3 2 0 3 3 0 3 0 3 3 2 3 2 0 3 3 0 3 3

Gtrs 1 & 2 w Riffs 1 & 1 (2 times)

D5

Csus2

B7

Asus4

D5

Csus2

B7

Asus4

He nev er gets re spect Saint An ger 'round my neck

Pre-Chorus

D5

C5

E(b5)/Bb

A5

(You flush it out, you flush it out) Saint An ger 'round my neck

Riff G1

End Riff G1

7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 5 5 5 5 5 5 5 5 15 14 14
X X X X X X X X X X X X X X X X X X 3 3 3 3 3 3 3 3 13 12 12

Riff G1

End Riff G1

7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 5 5 5 5 5 5 5 5 9 9 9 9 9 9 9 9
X X X X X X X X X X X X X X X X X X 3 3 3 3 3 3 3 3 7 7 7 7 7 7 7 7

*Chord symbols reflect overall harmony

Gtrs 1 & 2 w Riffs G1 & G1 3 Lines

D5

C5

E(b5)/Bb

A5

You flush it out, you flush it out He nev er gets re spect

D5

C5

E(b5)/Bb

A5

You flush it out, you flush it out Saint An ger 'round my neck

D5

C5

E(b5)/Bb

A5

You flush it out, you flush it out He nev er gets re spect

Interlude
Tempo I

D5 C E D5 Bb A5

Gr 2 Rhy. Fig. 1A End Rhy. Fig. 1A

Gr 1 Rhy. Fig. 1 End Rhy. Fig. 1

Gtrs. 1 & 2 w/ Rhy. Figs. 1 & 1A

D5 C E D5 Bb A5

1. Voc. tacet
2. Ooh'

Chorus
Double-time feel

D5 C E D5 Bb A5

Fuck it all — and no — re grets, — I hit the lights on these — dark sets I

Riff II End Riff II

Riff III End Riff III

Gtr & 2 w Riffs H & H1 7 times
D5

need a voice to let my self, to let my self go free

D5 CS E(b5)/Bb A5
I hit the lights on these dark sets Me

D5 CS E(b5)/Bb A5
I hang my self, Saint An - ger 'round my neck I

D5 CS E(b5)/Bb A5
like an earth - quake

D5 CS E(b5)/Bb A5
Hard is it fear? I'm

D5 CS E(b5)/Bb A5
mad ly in an ger with you I'm mad - ly in an - ger with you I m

D5 CS E(b5)/Bb A5
mad ly in an ger with you in mad ly in an - ger with you

To Coda 1 ⊕

To Coda 2 ⊕

Gtr D5
Gtr 2 tacet
N.C.
1 2 2 1 2 1 0 2

*Gtr 2 to eff of slash in tab

D.S. al Coda 1
(take repeats)

⊖ Coda 1

mf w clean tone
P M ~ ~
**Gtr 2 tacet

Interlude

N.C.

Play 4 times

Gtr 1 w/ Riff A

N.C.

E5 Eb5

F# F#5

F# F#5

F# F#5

N.C.

Play 3 times

Car

Gtr 1 w/ Riff B

E5 Eb5

F# F#5

N.C.

Gtr 1 w/ Riff C

E5 Eb5

E5 Eb5

E5 Eb5

E5 Eb5

N.C.

Bridge

Gtrs 1 & 2 w/ Riff D (4 times)

N.C.

Gtrs 1 & 2 w/ Riff D (10 times)

N.C.

And I want my an ger to be health y

And I want my an ger just for me

And I need my an - ger not to con - trol

Yeah, and I want my an - ger to be me.

Gtrs 1 & 2 w/ R if D (2 times)

4

And I need to set my anger free

Gtrs 1 & 2 w/ R if D (4 times)

And I need to set my anger free

ah! And I need to set my anger free

Interlude

Double-time feel

End double-time feel

Gtrs 1 & 2 w/ R if D (4 times)

Gtrs 1 & 2 w/ R if D

D.S.S. al Coda 2

So I free

⊕ Coda 2

Gtrs 1 & 2 w/ Riffs H & H1 (2 times)

E(b5)/Bb A5 D5

I'm mad - ly in an - ger with you. I'm

C5 E(b5)/Bb A5 D5

mad - ly in an - ger with you. I'm mad ly in an - ger with you

End double-time feel

A5

C5 E(b5)/Bb

I'm mad ly in an ger with you

D5

I'm mad ly in an ger with you

NC D5

I'm mad ly in an ger with you

Words and Music by
James Hetfield, Lars Ulrich,
Kirk Hammett and Bob Rock

*Gtr 1 7-str drop D tuning, down 1 step
low to high, C-C G-C F-A-
Gtr 2 Drop D tuning, down 1 step
low to high C-G-C F A D

Moderately slow Rock $\mu = 108$

*Lowest two strings in arpeggio
**Lower vo. w/ gtr 's knob

***Vol swe .
†Lightly touch str w/ L H
finger while raising vol

End Rhy Fig 1

(2nd time continue singing)

End double-time feel

F5

End Refs Page 2

[illegible]

End double-time feed

105

D5
Riff A

Play 3 Images
End Rift A

Riff 41

End Ref A1

Verse

Gpr 2 w Rift A4, 2 times
D5

良田 11

23

These are the boots — that kick — you a — round, this is the tongue that speaks on the in — side
 These are the claws — that scratch — these wounds, this is the pain — that nev — er leaves —

End Riff B

0 0 0 12 12

Git Low Riff H

These are the ears — that ring — with hate, this is the face — that — 'll nev — er change
 This is the tongue that whips — you down, this is the bur — den of ev — 'ry man

This is the fist — that grinds — you down, } this is the voice — of si — lence — no
 These are the screams — that pierce — your skin, }

more

NC.

0 0 11 12 0 11 12 12 0 0 0 3 2 0 0 0 3 2 0

0 0 11 12 0 11 12 12 0 0 0 3 2 0 0 0 3 2 0

Interlude

Dm7

1. Voc. tacet
2. Yeah'

Yeah Yeah Yeah Yeah Yeah

Yeah'

Yeah'

Verse

Gtr 1 w/ R.F.B.

Gtr 2 w/ R.F.A. (4 times)

D5

2 These are the legs in a test the this is the beat ing you'll be a of know

4 This is the test of test od seat this is the trap that seems a cool

These are the lips the taste no tree Jon this is the feel that's not so side

This is the flood the drains these eyes these are the looks that ch I the bene

Gtr 1 w. Riff A (2 times)

This is the face — you'll nev — er change, this is the god — that ain't so pure
 These are the fears — that swing o — ver — head, these are the weights that hold — you down

This is the god — that is — not pure, } this is the voice — of si — lence — no
 This is the end — that will nev — er end, }

D5
Rhy. Fig. 4A

D#5 E5 D5

D#5 E5
End Rhy. Fig. 4A

Gtr 2

Rhy. Fig. 4

End Rhy. Fig. 4

Pre-Chorus

We the peo ple are we the peo

ple? We the peo ple

Riff C

End Riff C

Riff C1

End Riff C1

5 3 5 0 0 5 | 5 3 5 0 0 5 | 5 3 5 0 0 5 | 5 3 5 0 0 5 | 5 3 5 0 0 5

5 3 5 0 0 5 | 5 3 5 0 0 5 | 5 3 5 0 0 5 | 5 3 5 0 0 5 | 5 3 5 0 0 5

Gtrs. 1 & 2 w/ Riffs C & C1

Gtrs. 1 & 2 w/ Rhy Figs. 4 & 4A

D5 D#5 E5 D5 D#5 E5

are we the peo - ple?

Chorus

Gtrs. 1 & 2 w/ Rhy Figs 1 & 1A (2 times)

D5 F5 G5 D5 F5 G5 D5 F5 G5 D5 F5 G5 D5 F5 G5 D5

Some kind of mon - ster

F5 G5 D5 F5 G5 D5 F5 G5 D5 F5 G5 D5 F5 G5 D5 F5 G5 D5 F5 G5

Some kind of mon ster Some kind of

Interlude

Gtrs. 1 & 2 w/ Rhy Figs 3 & 3A (2 times)

D5 F5 G5 D5 F5 G5 D5 F5 G5 D5 F5 G5 D5 F5 G5 D5 F5 G5 D5 F5 G5

mon - ster. This mon - ster lives

1. Gtrs. 1 & 2 w/ Riffs A & A1 (3 times)

2. Gtrs. 1 & 2 w/ Riffs A & A1 (1st mean)

D5 F5 G5 D5 F5 G5 D5 F5 G5 D5 F5 G5 D5 F5 G5 D5

6

Ctr 1

NC DS Eb5 NC DS Eb5

0 0 / 4 3 0 0 0 1 0 0 / 4 3 0 0 0 1 1 1

D5 type 2 Rhy Fig 6

P.M.

D5 type 2

P.M.

Eb5 End Rhy Fig 5

Play 4 times

4th time, cont'n position

Ctr 1 D5 F5 Rhy Fig 6

P.M.

D5 F5 D5 F5

P.M.

Ctr 2 Rhy Fig 6A

P.M.

D5 F5 D5 F5

P.M.

End Rhy Fig 6

End Rhy Fig 6A

(cont'n slashes)

Bridge

Gtr 1 w/ Rhy Fig. 6

2nd time, Ctr 2 w/ Rhy Fig 6A

125

1st time, Gtr 2 tacet

D5

F5

D5

FS

This is the cloud — that swal — lows trust, this is the black — that un — col — ors us.

[illegible][illegible][illegible]

Interlude

Ctrl + w/ Rhy Fig 4

N.C.

D5

Ebs

N.C.

DS

Ebs

DS-ypc2

Ed 5

The musical score for 'The Rose Tree' is presented in two systems. The first system is in 2/4 time and consists of two measures. The second system is in 4/4 time and consists of two measures. The melody is written on a treble clef staff, and the accompaniment is written on a bass clef staff. The key signature has one sharp (F#). The tempo is marked 'Moderato'. The lyrics are written below the melody.

System 1 (2/4 time):

- Measure 1: Melody: G4 (quarter), A4 (quarter). Bass: G2 (quarter), F#2 (quarter).
- Measure 2: Melody: B4 (quarter), C5 (quarter). Bass: G2 (quarter), F#2 (quarter).

System 2 (4/4 time):

- Measure 1: Melody: D5 (quarter), C5 (quarter), B4 (quarter), A4 (quarter). Bass: G2 (quarter), F#2 (quarter), E2 (quarter), D2 (quarter).
- Measure 2: Melody: G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). Bass: G2 (quarter), F#2 (quarter), E2 (quarter), D2 (quarter).

NC

Figure 1: Schematic representation of the experimental design. The figure shows four panels for different genotypes: D5^{+/+}, E25^{+/+}, D5^{+/-}, and E25^{+/-}, each with a control (Ctrl) and a mutant (PM) condition. For each condition, there are three representative images of larval head structures. Below the images are the corresponding genotypes: Ctrl is D5^{+/+}, E25^{+/+}, D5^{+/-}, E25^{+/-}; PM is D5^{+/+}, E25^{+/+}, D5^{+/-}, E25^{+/-}.

N.C.

Are we the people?

€ horus

D5 F5 G5 D5

Some kind_ of mon - ster.

mon - ster. _____ Some kind of mon - ster _____ This mon - ster lives _____

Outro

D5

D5												F5			G5			D5			F5			G5			D5			F5			G5			D5		
D5												F5			G5			D5			F5			G5			D5			F5			G5			D5		

115

1.5 6.5 135 1.5 6.5 135 1.5 6.5 135

 $\nabla \{$

* w. harmonizer

*Set for a 4th lower

DIRTY WINDOW

Words and Music by
James Hetfield, Lars Ulrich,
Kirk Hammett and Bob Rock

Drop D tuning, down 1/2 step.
(low to high) D \flat A \flat D \flat -C \flat B \flat E \flat

Intro

Moderate Rock $\sigma = 136$

Gtr 1 (dist.) *E5/D

The first system of the musical score for 'The Sound of Silence' is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The bass line starts with a half note G3, a half note F#3, and a quarter note E3. The system concludes with a double bar line.

TAB

2 2 2 2 2 2 2 2 2

2 2 2 2 2 2 2 2 2

TAB

*Chord symbols reflect implied harmony

End Riff A

End Ruff A1

The musical score for 'End Ruff A1' is written for guitar. It begins with a treble clef and a key signature of one sharp (F#). The first staff contains a series of chords, with a 'P.M.' (Palm Mute) instruction below the first few. The second staff continues the sequence, also with a 'P.M.' instruction. The third staff features a double bar line followed by a 16-measure rest, indicated by a '16' in a box. The final staff concludes the piece with a double bar line and a key signature change to one flat (Bb).

Figure 1 consists of three bar charts arranged horizontally, each showing the number of cases for different types of COVID-19 cases in the United States from March 1 to April 1, 2020. The y-axis for all charts represents the number of cases, ranging from 0 to 100,000. The x-axis represents the date. The 'All cases' chart shows a sharp increase in cases starting in late March, peaking around April 1. The 'Deaths' chart shows a similar trend, with a sharp increase in deaths starting in late March, peaking around April 1. The 'Recovered cases' chart shows a sharp increase in recovered cases starting in late March, peaking around April 1.

Cor I Riff B



End Riff B

A number line from 0 to 100 with tick marks every 5 units. The number 50 is marked in the middle. A vertical line is drawn at 50, and a horizontal line is drawn at 50, intersecting at (50, 50).

Pre-Chorus

Double-time feel

D5 F5 G5 D5 N.C. D5 F5 G5 N.C.

Am I who I think I am

0 3 5 0 X X X X 0 3 5 6 9 5

*Composite arrangement

D5 F5 G5 D5 N.C. D5 F5 G5 N.C.

Am I who I think I am

0 3 5 0 X X X X 0 3 5 6 9 5

End double-time feel

D5 F5 G5 D5 N.C. D5 F5 G5 N.C.

Am I who I think I am? Well, I
Oh, am I who I think I am? Well, I

0 3 5 0 X X X X 0 3 5 6 9 5

F5 A5 B5 F5 N.C. F5 A5 B5 N.C.

look at us with a smile, but

3 6 8 3 X X X 3 6 8 9 12 9

F5 A♭5 B♭5 F5 NC F5 A♭5 B♭5 F5 A♭5 B♭5

Chart is a sex son and I slam my el down
 Chart is a sex son and now I slam my joy

3 6 8 3 X 3 6 8 3 6 8

A tempo

Double-time feel

Gtrs 1 & 2 w/ Riffs B & C (2 times)

NC

Chorus

F/A

C5

N.C.

down. 3 I'm

Gtr 3 clean Riff D

mp

7 3 7 5 7/8 7

Gtr 3 w/ Riff D F/A

judge and I'm ju ry and I'm ex ec ution er oo

End Riff D

8 3 5 8 3 5 5 3 5 5 6 5

C5 NC

I'm judge and I'm ju ry and I'm ex ec ution er

D5 F5 G5 D5 NC D5 F5 G5 D5 NC D5 F5 G5 NC

too Pro- jec- tor Pro- jec- tor! Re- jec- tor!

Mez. 1 & 7

0 3 5 0 0 3 5 0 0 3 5 5 6 5

Gtrs. 1 & 2 w/ Riffs A & B w/ Riffs A & B w/ Riffs A & B

D5 F5 G5 D5 NC D5 F5 G5 D5 NC D5 F5 G5 D5 NC

In- jec- tor Pro- jec- tor! Re- jec- tor!

0 3 5 0 0 3 5 0 0 3 5 0

To Coda ⊕ D5 F5 G5 NC D5 F5 G5 NC

In- jec- tor an- jec- tor de- jec- tor, re- jec- tor!

Rhy. Fill 1 End Rhy. Fill 1

5 6 5 0 3 5 5 6 5

Gtrs. 1 & 2 w/ Riffs A & A1 E5/D Gtrs. 1 & 2 w/ Riffs B & C N.C.

2. Interlude Double-time feel

Gtrs. 1 & 2 w/ Rhy. Fill 1 Gtrs. 1 & 2 w/ Riffs A & A1 (4 times) E5/D

D5 F5 G5 N.C. 3 4

de- jec- tor, re- jec- tor! De- jec- tor!

Gtr 1
 *E5/D
 Riff E
 F5/D
 End Riff E
 1 M
 2 2 2 2 2 2 2 2 3 3 3 3 3 3 3 3
 *Chord symbols reflect overall harmony

Gtr 1 w/ Riff E
 Gtr 2 w/ Riff A1
 E5/D

F5/D

Gtrs. 1 & 2 w/ Riffs A & A1
 E5/D

D.S. al Coda
End double-time feel

Gtrs. 1 & 2 w/ Riffs B & C (2 times)
NC

Ah, ha, ha, ha

⊕ Coda

Gtrs. 1 & 2 w/ Rhy. Fill 1

D5 F5 G5 N.C.

E5/D

Gtrs. 1 & 2 w/ Riffs A & A1

Double-time feel

Gtr 1 w/ Riff E (2 times)

Gtr 2 w/ Riff A1 (2 times)

E5/D

**Voc. Fig. 1

de lev ar re lev ar

Mm, ah, al

**Refers to downstamped notes only

Outro

Bkgd. Voc. w/ Voc. Fig. 1 (4 times)
Gtr. 1 w/ Riff F (8 times)
Gtr. 2 w/ Riff A1 (9 times)

E5/D F5/D E5/D F5/D

I drink from the cup of de - m - al

F# D
 In

F# D
 judg - ing — the world from — my throne

E5/D F5/D
 -

E5/D
 throne Yeah'

INVISIBLE KID

Words and Music by
James Hetfield, Lars Ulrich,
Kirk Hammett and Bob Rock



*Gtr 1 Drop D tuning, down 3 steps
low to high: A-E-A-D-F-B
Gtr 2 Tuning
low to high: D-G-A-D-F-A-D

Intro

Moderately fast Rock ♩ = 164

Gtr 2 (dist.) G#5 (D5) *Play 4 times*

*f**w/ DigiTech Whammy Pedal*

TAB

Gtr 1

TAB

*Bartone gtr arr. for standard gtr

**Set for an octave lower

***Symbols in parentheses represent chord names respective to Gtr 1. Symbols above reflect actual sounding chords

G#5 (D5)

cont. in slashes

TAB

Gtr 1

TAB

E⁴ G⁴ B⁵ C⁵ G⁵ B⁵ C⁵ G⁵ B⁵ C⁵

G⁵ B⁵ C⁵ G⁵ Ctr. Voice NC

Riff A

End Riff A

Gtr 1 w. Riff A
(G⁵ B⁵)

Rhy. Fig. 1

End Rhy. Fig. 1

Gtr 2

cont. in notation)

Verse

Gtr 1 w. Riff A (3 1/4 times)

G⁵ B⁵ G⁵

(D5) (F5) (D5)

B⁵ G⁵

(F5) (D5)

As the king never let see what he did get

Riff B

Gtr 1 w/ Riff B

B5 (F5) G#5 (D5) B5 (F5) C#5 (G5) B5 (F5) G#5 (D5) B5 (F5) G#5 (D5)

stuck where he hid, — fall - en through the grid. — In - vis - i - ble kid, — got a

PM PM

0 0 0 3 0 0 0 0 3 3 3 3 0

B5 (F5) G#5 (D5) B5 (F5) G#5 (D5) B5 (F5) C#5 (G5) B5 (F5) G#5 (D5)

place of his own — where he'll nev - er be known, — in - ward he's grown. — In

2 B5 (F5) C#5 (G5) B5 (F5) G#5 (D5) B5 (F5) G#5 (D5) B5 (F5) G#5 (D5) B5 (F5) G#5 (D5) B5 (F5) G#5 (D5)

ward he's grown

Gtr 1 Rhy. Fig. 2 End Rhy. Fig. 2

3 3 5 3 0 10 0 0 3 3 0 0 0 10 0 0 3 3 0 0 0

Verse

Gtr. 1 & 2 w/ Riffs A & B (4 times)

B5 (F5) G#5 (D5) B5 (F5) G#5 (D5) B5 (F5) G#5 (D5) G#5 (D5) B5 (F5) G#5 (D5) B5 (F5) G#5 (D5)

2 In - vis - i - ble kid, — locked a - way in his brain — from the
vis - i - ble kid, — nev - er see what he did, — got

B5 (F5) G#5 (D5) B5 (F5) C#5 (G5) B5 (F5) G#5 (D5) B5 (F5) G#5 (D5)

shame and the pain, — world down the drain. — In - vis - i - ble kid, — sus - pi - cious
stuck where he hid, — fall - en through the grid. — In - vis - i - ble kid, — got a

B5 (F5) G#5 (D5) B5 (F5) G#5 (D5) B5 (F5) C#5 (G5) B5 (F5) G#5 (D5)

of your touch, — don't — want no crutch — but it's all too much. In -
place of his own — where he'll nev - er be known, — in - ward he's grown. In -

B5 (F5) G#5 (D5) B5 (F5) G#5 (D5) B5 (F5) G#5 (D5)

vis - i - ble kid, — locked a - way in his brain — from the shame and the pain, — world
vis - i - ble kid, — nev - er see what he did, — got stuck where he hid, — fall - en

B5 (F5) C#5 (G5) B5 (F5) G#5 (D5) B5 (F5) G#5 (D5) B5 (F5) G#5 (D5)

Down the drain — In - vis - i - ble kid, — sus - pi - cious of your touch, — don't —
through the grid — In - vis - i - ble kid, — got a place of his own — where he'll

B5 (F5) G#5 (D5) B5 (F5) C#5 (G5) B5 (F5) G#5 (D5) B5 (F5) G#5 (D5) B5 (F5) G#5 (D5)

wan't no crutch — but it's all too much, yeah. }
nev - er be known, — in - ward he's grown.

B5 (F5) G#5 (D5) B5 (F5) G#5 (D5) B5 (F5) G#5 (D5) B5 (F5) G#5 (D5) G#5 (D5)

*w/ Whammy Pedal till indicated

B5 (F5) G#5 (D5) B5 (F5) G#5 (D5) B5 (F5) G#5 (D5) B5 (F5) G#5 (D5) B5 (F5) G#5 (D5) B5 (F5) G#5 (D5)

hide in the I hard I side I hide in side — but I'll show you

Rhy. Fig. 4

LM PM PM LM

0 0 0 1 1 2 2 3 | 0 0 0 1 1 2 2 3 | 0 0 0 1 1 2 2 3 | 0 0 0 1 1 2 2 3

Pre-Chorus

Gtr 1 w/ Rhy. Fig. 3 (5 times)

G#5 (D5) A5 (Eb5) A#5 (E5) B5 (F5) G#5 (D5) A5 (Eb5) A#5 (E5) B5 (F5)

I'm — o — kay, — just

Gtr 2

Rhy. Fig. 4

LM PM

0 0 0 1 1 2 2 3 | 0 0 0 1 1 2 2 3

G#5 (D5) A5 (Eb5) A#5 (E5) B5 (F5) G#5 (D5) A5 (Eb5) B5 (F5)

go a way

End Rhy. Fig. 4

PM PM

0 0 0 1 1 2 2 3 0 0 0 1 1 3 3

Gtr 2 w/ Rhy. Fig. 4 (4 times)

G#5 (D5) A5 (Eb5) A#5 (E5) B5 (F5) G#5 (D5) A5 (Eb5) A#5 (E5) B5 (F5) G#5 (D5) A5 (Eb5) A#5 (E5) B5 (F5) G#5 (D5) A5 (Eb5) B5 (F5)

In to dis tance it's back

2nd & 3rd times Bkdg. Voc. w/ Voc Fig 1

G#5 (D5) A5 (Eb5) A#5 (E5) B5 (F5) G#5 (D5) A5 (Eb5) A#5 (E5) B5 (F5) G#5 (D5) A5 (Eb5) A#5 (E5) B5 (F5) G#5 (D5) A5 (Eb5) B5 (F5)

I'm o kay, just go a way

G#5 (D5) A5 (Eb5) A#5 (E5) B5 (F5) G#5 (D5) A5 (Eb5) A#5 (E5) B5 (F5) G#5 (D5) A5 (Eb5) A#5 (E5) B5 (F5) G#5 (D5) A5 (Eb5) B5 (F5)

I'm o kay, but please don't stray too

G#5 (D5) A5 (Eb5) A#5 (E5) B5 (F5) G#5 (D5) A5 (Eb5) A#5 (E5) B5 (F5) G#5 (D5) A5 (Eb5) A#5 (E5) B5 (F5) G#5 (D5) A5 (Eb5) B5 (F5)

far

Chorus

Gtrs. 1 & 2 w/ Rhy. Figs. 3 & 4 (2 1/2 times)

G#5 (D5) A5 (Eb5) A#5 (E5) B5 (F5) G#5 (D5) A5 (Eb5) A#5 (E5) B5 (F5) G#5 (D5) A5 (Eb5) A#5 (E5) B5 (F5)

O - pen your mind, I'm be - ing

Voc Fig 1

plea se don't stray too far

G#5 (D5) A5 (Eb5) B5 (F5) G#5 (D5) A5 (Eb5) A#5 (E5) B5 (F5) G#5 (D5) A5 (Eb5) A#5 (E5) B5 (F5)

right here (Right now!) O - pen your heart, I'm beat ing right here

G#5 (D5) A5 (Eb5) A#5 (E5) B5 (F5) G#5 (D5) A5 (Eb5) B5 (F5) G#5 (D5) A5 (Eb5) A#5 (E5) B5 (F5)

O - pen your mind I'll be my ghos tly self

To Coda Gtr 1 w/ Riff A N.C. 4 3 Gtr 1 w/ Rhy. Fig. 1

3 In

Gtr 2 N.C. Riff C1 Play 6 times End Riff C1

Gtr 1 Riff C End Riff C

Slower ♩ = 148 G#5 (D5) B5/F# G#5 B5/F# G#5 B5/F# D5/A End Rhy. Fig. 5

Gtr 2 Riff D End Riff D

Gtr 2 w/ Rhy Fig 5
N.C.

Do

Riff E

End Riff E

P.M. -- | P.M. -- | P.M. -- |

3 0 0 0 0 0 3 0 0 0 5 3 3 0 0 0 5 3 6 6

Bridge

1st time, Gtr 1 w/ Riff E (3 times)
2nd time, Gtr 1 w/ Riff D (3 times)

N.C.

Ooh what a good boy you are, in -
Ooh un - plug - ging from it all,

Riff F

End Riff F

P.M. -- | P.M. -- | P.M. -- |

5 3 0 0 0 0 5 3 3 0 0 0 5 3 6 6 6

D5/A, (Ab5/Eb)

1st time, Gtr 2 w/ Rhy Fig 5
2nd time, Gtr 2 w/ Riff F (3 times)

G#5 (D5)

B5/F# (F5/C)

G#5 (D5)

B5/F# (F5/C)

G#5 (D5)

B5/F# (F5/C)

D5/A, (Ab5/Eb)

out of the way and you kept to your self,
vis - i - ble kid floats a lone in his room.

1st time Gtr 2 w/ Riff F (2 times)

N.C.

Ooh, can't you see that he's not here?
Ooh, what a quiet boy you are.

1st time Gtr 1 w/ Riff D
2nd time Gtr 1 w/ Riff E

He does - n't want the at - ten - tion you give.
He looks so calm float - ing 'round

[2.]

Interlude Tempo 1

Gtrs 1 & 2 w/ Riffs C & C1 (4 times)
N.C.

and a - round in him self

6

Chr 2

Play 3 times

C#5
(D5)

5 5 5 5 5

5 5 5 5 5

0 3 3 0 3 3 0 3 3 0

0 3 3 0 3 3 0 3 3 0

0 3 3 0 3 3 0 3 3 0

0 3 3 0 3 3 0 3 3 0

Chords: G#5, B5, C#5, G#5, B5, C#5, G#5, B5, C#5, G#5

4/4

PM.

Gtr 1 w/ Riff A
Gtr 2 tacet

D.S. al Coda
(take 1st lyrics)

Chords: G#5 (D5), B5 (F5), G#5 (D5), B5 (F5), G#5 (D5), B5 (F5), C#5 (G5), B5 (F5), G#5 (D5)

4 In -

Coda

Outro

Chords: N.C., G#5 (D5), A5 (Eb5), G#5 (D5), A5 (Eb5), G#5 (D5), A5 (Eb5), G#5 (D5), C#5 (G5), A5 (Eb5), G#5 (D5), C#5 (G5), A5 (Eb5), G#5 (D5)

PM.

N.C. Gtr 1 w/ Riff A D5 F5 G5 D5 N.C. Rhy Fig. 2 End Rhy Fig. 2

PM PM PM PM

0 0 0 3 0 0 5 0 0 0 0 0 3 5 0 3 5 0 0 3 5

Gtrs 1 & 2 D5 F5 G5 D5 N.C. N.C. Riff B

PM PM PM PM

0 0 3 5 0 0 3 5 0 0 0 3 0 0 5 0 0 0 0 0 3 5

D5 F5 G5 F5 D5 F5 D5

1 2

1 The

End Riff B

0 3 5 3 5 0 (5) 3 5

Verse

Gtrs 1 & 2 w Riff B (2 times)

N.C. D5 F5 G5 F5 D5

moth - er - fuck - ers got in my head. 3 Who's in charge of my head to - day?

It's no to

N.C. D5 F5 G5 F5 D5

make me some - one else in - stead. Danc - in' dev - ils in an - gels' way.

It's It's

Half-time-feel

w/ Bkgr. Voc. ad lib

D5

Gtr 2

my world now. It's my world now. It's my world now. It's my world now.

my world now. It's my world now. It's my world now. It's my world now.

End half-time feel

F5/D

my world. Yeah, It's my world.

my world. Yeah, It's my world.

dist. on

Verse

Gtrs. 1 & 2 w/ Riff B - 4 times

N.C.

2. Ma - ma, why's it rain ing in my room? 4. Look out, moth - er - fuck - ers, here I come. I'm

N.C.

Cheer up, boy, clouds will move on soon. gon - na make my head my home. The

N.C.

Heav - y fog got me lost in side. sons - of - bitch - es try'n' to take my head. I'm gon - na Try'n' to

N.C.

sit right back, en - joy this ride make me some - one else in stead. Ooh

D5
Rhy. Fig. 3A

End Rhy. Flg. 3

Ctrs. 1 & 2 w/ Rhy Figs. 3 & 3A, 2 times)

Half-time feel

Gtrs 1 & 2 w. Rhy Fig 4 (7 times)

49

Gtr 1 w/ Riff A (4 times)
Gtr 2 w/ Riff A1

G5 Ab5 D5 NC

get 'em out

Ah, yeah

Whispered Not

Gtr 2 w/ Rhy. Fig. 2 (2 times)

D5 F5 G5 D5 N.C. D5 F5 G5 D5 N.C. G5 Ab5 D5

get 'em

Interlude

End half-time feel

F5 D5 F5 D5 G5 Ab5 D5 F5 D5 F5 D5 G5 Ab5 D5

Rhy. Fig. 5

End Rhy. Fig. 5

get 'em

Gtrs. 1 & 2 w/ Rhy. Fig. 5

F5 D5 F5 D5 G5 Ab5 D5

Play 4 times

Gtrs. 1 & 2 w/ Rhy. Fig. 4

F5 D5 F5 D5 G5 Ab5 D5

Play 4 times

D5 Rhy. Fill 1

End Rhy. Fill 1

Whispered Not

do I

know the

an - swer,

Riff C

End Riff C

3 0 0 0 0 0 3 0 5 6 0 3 0 0 0 0 3 0 5 6 0

Gtrs. 1 & 2 w/ Rhy. Fig. 4 (2 times)

F5 D5 F5 D5 G5 Ab5 D5 F5 D5 F5 D5 G5 Ab5 D5

I don't even know what it is, on its

Half-time feel

1st time, Gtr 2 w/ Rhy. Fill 1

N.C. Riff D

Gtr 1 w/ Riff D

End Riff D

Gtr 2

End Riff 1

*w/ Dig. Tech Whammy Peda.

*Set for an octave lower

F5 D5 E5 D5 Ab5 D5

F5 D5 E5 D5 Ab5 D5

Gtrs. 1 & 2

Gtr 1 w/ Riff C
Gtr 2 w/ Rhy Fill 1
D5 N.C.

Gtrs. 1 & 2 w/ Rhy Fig 4 (2 times)

F5 D5 F5 D5

Gtrs. 1 & 2 w/ Rhy Fig 4 (2 times)

G5 Ab5 D5 F5 D5 F5 D5 G5 Ab5 D5 F5 D5 F5 D5 G5 Ab5 D5

Half-time feel

Gtrs. 1 & 2 w/ Rhy Fig 4 (2 times)

F5 D5 F5 D5 G5 Ab5 D5 Ab5 F5 D5

Gtrs. 1 & 2
N.C.

Gtrs. 1 & 2 w/ Rhy Fig 4 (4 times)

G5 Ab5 D5 F5 D5 F5 D5 G5 Ab5 D5 F5 D5 F5 D5 G5 Ab5 D5

F5 D5 End half-time feel **Outro**
 F5 D5 G5 Ab5 D5 D5
 Gtrs. 1 & 2
 out of my head. — (let em) out
 (Cont. in B-flat key)

D5 NC

Riff 1

D5
Play 4 times
1st Riff

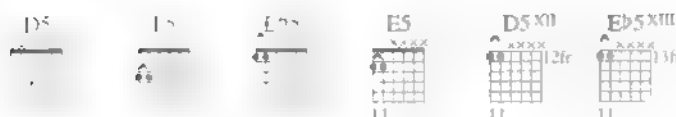
0 3 0 5 0 6 0 5 0 3 0 5 0 6 0 0

e - nough's e - nough, e - nough's e - nough, e - nough's e - nough, e - nough's e - nough,

— e - nough's e - nough!

SHOOT ME AGAIN

Words and Music by
James Hetfield, Lars Ulrich,
Kirk Hammett and Bob Rock



Drop D tuning down 1 step
(low to high) C-G-C F# A-D

Intro

Moderate Rock_e = 116

City (edg) N.C.
RHY A

End Rift A

^a \downarrow = closed (tie down), \uparrow = open (tie up) $\text{supp } \psi \subset \mathbb{R} \setminus \Lambda$

D5 NC

6 2nd Oct

Car

[illegible]

D5 E♭5 D5 E♭5 D5 E♭5 D5 E♭5

PM-----] PM PM PM

0 0 0 0 0 1 0 0 0 0 0 1

Verse
 D5 E♭5 D5 E♭5 D5

1.1 won't go _____ a -

End Rhy. Fig. 1 Riff B

1.1 won't go _____ a -

End Rhy. Fig. 1A

1.1 won't go _____ a -

D5 Eb5 Eb5

Stand tall till it fades

Pre-Chorus

N.C.

Rhy. Fig. 2

D5 F5 Eb5 E5 F5

Shoot me again I ain't dead yet

(Come on.)
(Go on.)

*Played by Gtr. 2 only

N.C.

D5 F5 Eb5 E5 F5 End Rhy. Fig. 2

shoot me a - gain, I ain't dead yet.

{ I said, }
{ Yeah, }

Gtrs 1 & 2 w. Rhy. Fig. 2

N.C.

D5 F5 Eb5 E5 F5

shoot me a - gain, I ain't dead yet, uh.

Come on,

N.C.

D5 F5 Eb5 E5 F5

shoot me a - gain, I ain't dead yet, uh.

{ Come on! }
{ I said }

D5

Shoot me a - gain, shoot me a - gain, { shoot me, }
{ come on! } Shoot me a - gain, shoot me a - gain, come on!

Gtr. 1

Riff D

End Riff D

Gtrs. 1 & 2 w/ Riff D

Shoot me a - gain, - shoot me a - gain, shoot me. Shoot me a - gain, shoot me a - gain, {come on! yeah!}

Chorus
D5

All the shots - I take -

Riff F
Gtrs. 1 & 2

I spit back at you

End Riff F

0 0 X 0 X 0 0 1 1 X 1 X 1 12/13 13 13 13 13 12/13 13 13 13 13 12/13 13 13

Ctrs. 1 & 2 w/ Riff E

D5 F5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5

All the shit you fake comes back to haunt you

D5
Rhy. Fig. 3
Gtrs. 1 & 2

All the shots... All the shots...

End Rhy. Fig. 3
(cont. in notation)

D5 F5

All the shots I take
All the shots I take

0 0 X 0 X 0 0 X 0 X 3 3 X 3 X 3 3 X 3 X

2nd time Bkgd. Voc. w/ Voc. Fig. 1

E \flat 5

D5 E \flat 5

D5 E \flat 5

D5 E \flat 5

D5



dif - frence did I make?

All the shots I take,



1 1 X 1 X 1 1 X 1 12/13 13 13 13 13 12/13 13 13 13 13 12/13 13 13 0 0 X 0 X 0 0 X 0 X

F5

F \flat 5

D5 F \flat 5

D5 F \flat 5

D5



I spit back at you

Oh whoa



3 3 X 3 X 3 3 X 3 X 1 1 X 1 X 1 1 X 1 12/13 13 13 13 13 13 12/13 13 13 13 13 12

Interlude

To Coda

Gtrs 1 & 2 w/ Rhyth. Figs. 1 & 1A

D5

E \flat 5 D5

F \flat 5

D5

E \flat 5 D5

F \flat 5

D5

E \flat 5 D5

F \flat 5

D5

E \flat 5 D5

F \flat 5



Oh

whoa

Voc. Fig. 1



(What dif frence did I make?)

Verse

Gtrs. 1 & 2 w/ Riffs B & C (2 times)

D5

3. I won't go a way.

(with a bul-let in my back

D5

Right, right here I'll stay with a bul-let in my back)

Interlude

Gtrs. 1 & 2 w/ Rhy Figs 1 & 1A

D5 Eb5 D5 Eb5 D5 F#5 D5 F#5 D5 F#5 D5 F#5 D5 F#5 D5 F#5 D5 F#5

Shoot me (Take a shot. Shoot me. Mm, shoot me. Shoot me Take a shot.)

Verse

Gtrs. 1 & 2 w/ Riffs B & C (2 times)

D5

4. I'll stand on my own, (with a bul-let in my back

D.S. al Coda

D5

I'm stranded and sold with a bul let in my back, ah)

Coda

Gtr 1 w/ Riff A (1st meas.)

D5 N.C.

N.C.

Gtr 2 Rhy. Fill 1

End Rhy. Fill 1

Gtrs. 1 & 2

I'm stranded and sold with a bul let in my back, ah)

I'm stranded and sold with a bul let in my back, ah)

First system of musical notation. Treble clef, key signature of one flat. The staff contains a series of chords, each labeled with a guitar fretting diagram (e.g., 5 6 0 0 0 0, 5 6 0 0 0 0, 5 6 0 0 0 0, 5 6 0 0 0 0, 5 6 0 0 0 0, 5 6 0 0 0 0, 5 6 0 0 0 0). The chords are labeled with guitar fretting diagrams (e.g., 5 6 0 0 0 0, 5 6 0 0 0 0, 5 6 0 0 0 0, 5 6 0 0 0 0, 5 6 0 0 0 0, 5 6 0 0 0 0, 5 6 0 0 0 0).

Second system of musical notation. Treble clef, key signature of one flat. The staff contains a series of chords, each labeled with a guitar fretting diagram (e.g., 5 6 0 0 0 0, 5 6 0 0 0 0, 5 6 0 0 0 0, 5 6 0 0 0 0, 5 6 0 0 0 0, 5 6 0 0 0 0, 5 6 0 0 0 0). The chords are labeled with guitar fretting diagrams (e.g., 5 6 0 0 0 0, 5 6 0 0 0 0, 5 6 0 0 0 0, 5 6 0 0 0 0, 5 6 0 0 0 0, 5 6 0 0 0 0, 5 6 0 0 0 0).

Third system of musical notation. Treble clef, key signature of one flat. The staff contains a series of chords, each labeled with a guitar fretting diagram (e.g., 5 6 0 0 0 0, 5 6 0 0 0 0, 5 6 0 0 0 0, 5 6 0 0 0 0, 5 6 0 0 0 0, 5 6 0 0 0 0, 5 6 0 0 0 0). The chords are labeled with guitar fretting diagrams (e.g., 5 6 0 0 0 0, 5 6 0 0 0 0, 5 6 0 0 0 0, 5 6 0 0 0 0, 5 6 0 0 0 0, 5 6 0 0 0 0, 5 6 0 0 0 0).

Fourth system of musical notation. Treble clef, key signature of one flat. The staff contains a series of chords, each labeled with a guitar fretting diagram (e.g., 5 6 0 0 0 0, 5 6 0 0 0 0, 5 6 0 0 0 0, 5 6 0 0 0 0, 5 6 0 0 0 0, 5 6 0 0 0 0, 5 6 0 0 0 0). The chords are labeled with guitar fretting diagrams (e.g., 5 6 0 0 0 0, 5 6 0 0 0 0, 5 6 0 0 0 0, 5 6 0 0 0 0, 5 6 0 0 0 0, 5 6 0 0 0 0, 5 6 0 0 0 0).

Fifth system of musical notation. Treble clef, key signature of one flat. The staff contains a series of chords, each labeled with a guitar fretting diagram (e.g., 5 6 0 0 0 0, 5 6 0 0 0 0, 5 6 0 0 0 0, 5 6 0 0 0 0, 5 6 0 0 0 0, 5 6 0 0 0 0, 5 6 0 0 0 0). The chords are labeled with guitar fretting diagrams (e.g., 5 6 0 0 0 0, 5 6 0 0 0 0, 5 6 0 0 0 0, 5 6 0 0 0 0, 5 6 0 0 0 0, 5 6 0 0 0 0, 5 6 0 0 0 0).

Sixth system of musical notation. Treble clef, key signature of one flat. The staff contains a series of chords, each labeled with a guitar fretting diagram (e.g., 5 6 0 0 0 0, 5 6 0 0 0 0, 5 6 0 0 0 0, 5 6 0 0 0 0, 5 6 0 0 0 0, 5 6 0 0 0 0, 5 6 0 0 0 0). The chords are labeled with guitar fretting diagrams (e.g., 5 6 0 0 0 0, 5 6 0 0 0 0, 5 6 0 0 0 0, 5 6 0 0 0 0, 5 6 0 0 0 0, 5 6 0 0 0 0, 5 6 0 0 0 0).

D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5

Ctrs. 1 & 2 w/ Rhy Figs. 4 & 4A

heart won't pump the other way

E♭(b5)/D

Gtrs. 1 & 2

137

Riff 1

End Riff 1

PA1

138

139

140

141

142

143

144

145

146

147

148

149

150

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642

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644

645

Gtrs. 1 & 2 w/ Riff F
[D7]



Wake the sleep - ing gi - ant, — wake the beast. Wake the sleep - ing dog, no, let him sleep
(No!)

Gtrs. 1 & 2 w/ Rhy Fig 5

D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5

Gtrs. 1 & 2

Bite tongue, — try - ing not — to shoot back

Chorus

Gtr 2 w. Rhy Fig 5 (1st meas)

D5 D5 F5

All the shoes I take

Rhy Fig 6

The image shows a musical score for a rhythm exercise. It features a treble clef staff and a bass clef staff. The treble staff contains a series of eighth notes, while the bass staff contains a series of eighth notes. The notes are arranged in a pattern that suggests a specific rhythm. The title 'Rhy Fig 6' is written above the treble staff.

D5^{xII} E♭5^{xIII} D5^{xII} E♭5^{xIII} D5^{xII} E♭5^{xIII} D5^{xII} E♭5^{xIII} D5^{xII} E♭5^{xIII}
 Rhy. Fill 2 End Rhy. Fill 2

Gtr 1



spit back

at

you,

yeah



PM

PM

PM

PM

PM

PM

Rhy. Fill 2A
End Rhy. Fig. 6 Gtr 2

End Rhy. Fill 2A



Gtrs. 1 & 2 w/ Rhy. Fill 2

D5

D5

E♭5



All

the

shit

you

fake

comes

back

to

late

yeah

Gtrs. 1 & 2 w/ Rhy. Fills 2 & 2A

D5 E♭5

D5 E♭5

D5 E♭5

Gtrs. 1 & 2 w/ Rhy. Fig. 3

D5

N.C.

D5

N.C.



oh,

All

the

shots

All

the

shots

Gtrs. 1 & 2 w/ Rhy. Fig. 6

D5

F5

Bkdg. Voc. w/ Voc. Fig. 1

E♭5



All

the

shots

I

take

hey,

what

dif-

ference

did

I

make?

Gtrs. 1 & 2 w/ Rhy. Fills 2 & 2A

D5 E♭5

D5 E♭5

D5 E♭5

Gtrs. 1 & 2 w/ Rhy. Fig. 6

D5



Yeah,

All

the

shots

I

take

Outro

Gtrs. 1 & 2 w/ Rhy. Fills 2 & 2A

D5 E♭5

D5 E♭5

D5 E♭5

Gtrs. 1 & 2 w/ Rhy. Figs. 1 & 1A

D5 E♭5

D5 E♭5

E♭5



spit

back

at

you

Oh

shit

yeah

D5

D5

D5

E♭5

D5

E♭5

D5

E♭5

D5

E♭5

D5

E♭5

D5

E♭5

D5

N.C.

Gtr 1 w/ Riff A
Gtr 2 w/ Rhy. Fill 1

at

SWEET AMBER

Words and Music by
James Hetfield, Lars Ulrich,
Kirk Hammett and Bob Rock



Drop D tuning, down 1 step
(low to high) C G C F A D

Intro

Moderately slow $\text{♩} = 104$

Intro (clean) *mp*

*C5/D D5 C5/D D5 F5 *Play 3 times*

TAB

*Chord symbols reflect implied harmony

Faster $\text{♩} = 192$

C5/D D5 NC C5/D D5

grad bend let ring

TAB

C5/D D5 F5 C5/D D5 C5/D D5 F5

TAB

C5/D D5 C5/D D5 F5 C5/D D5

TAB

C5/D D5

PM grad bend let ring PM

0 0 0 0 0 0 0 0 0 0

Gtr 2 (dist)

D open

PM grad bend let ring PM

3 0 5 0 8 8 3 0 5 0 0 0 0 0 3 0 5 0 8 8

PM

PM grad bend let ring PM

3 0 5 0 8 8 3 0 5 0 0 0 0 0 3 0 5 0 8 8

Gtr 2 tacet

Double-time feel

C5/D D5 C5/D D5 F5

Riff A

PM

0 0 0 0 0 0 0 0 0 0 3 0 5 0 8 8 3 0 5 0 8 8

CS D D5 CS D D5 F5 CS D D5

0 0 0 0 3 5 0 0 0 0 0 0 0 0 0 0 0 0 0 0

CS D D5 F5 CS D D5

2nd time, end double-time feel

End Riff A

3 5 0 0 0 0 3 5 0 0 0 0 0 0 0 0 0 0 0 0

Gtr 2 w Riff A

CS D D5 CS D D5 F5 CS D D5

15 17 0 0 15 17 0 15 15 15 15 15 15 17 0 0

CS D D5 F5 CS D D5 CS D D5 F5

15 17 0 15 15 15 15 15 17 0 0 15 17 0 15 15 15 15

CS D D5

End Riff B

15 17 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Verse

Gtr 1 w Riff B (2 times)
Gtr 2 w Riff A (2 times)

CS/D D5 CS/D D5 F5 CS/D D5

1 Wash your back — so you won't stab the mine. She got on her feet and
2 Chase the rab — bit, fetch the stick. — She rolls her eyes and

C5/D D5 F5 C5/D D5 C5/D D5 F5

own kind. She Live your life so you don't see mine.
I'm sick. She deals in hab - its, deals in pain.

C5/D D5 C5/D D5 F5 C5/D D5

Drape your back so you won't shine Wash your back so you won't
run a way but I'm back a gain. Chase the rah - bit, feel

C5/D D5 F5 C5/D D5 C5/D D5 F5

stab the mine She Get rolls in bed with your own kind
the stick. She rolls me o - ver till I'm sick She

C5/D D5 C5/D D5 C5/D D5 F5

Live deals your life so its you don't see in mine.
deals in hab - its, deals in pain.

C5/D D5 C5/D D5 F5

Dr pe your back so you won't shine
ran a way but I'm back a gain.

Pre-Chorus

*D5 C5 E(b5)/Bb A5

Ooh, then she holds my hand and I lie to get a smile.
Mm,

Gtr 1 Riff C End Riff C

A F C G W B F G

5 5 5 5 5 3 3 3 7 7 7

**Set for 2 octaves higher

Gtr 2 Rhy. Fig. 1 End Rhy. Fig. 1

8 8 8 8

The musical score for guitar consists of two systems. The first system shows a sequence of chords: D5, F5, and E5. The second system shows a rhythmic figure (Rhy. Fig. 2) with fingerings (P.M., P.M., P.M.) and a final ending (End Rhy. Fig. 2). The score is written for guitar, with a treble clef and a key signature of one sharp (F#).

Gtr 1 w/ Riff C
Gtr 2 w/ Rhy Fig 1
D5

The guitar part is written on a single staff with a treble clef and a key signature of one flat (Bb). It consists of several measures of music. The first measure has a whole note chord of D5. The second measure has a whole note chord of C5. The third measure has a whole note chord of E(b5)/Bb. The fourth measure has a whole note chord of A5. The lyrics are written below the staff, with lines indicating where the guitar notes are played.

Ooh, _____ then she holds _____ my hand _____
I Mm. _____ and she squeez - es tight - er, _____

and I } lie to get a smile.

Chrs. 1 & 2 w/ Rhy Fig. 2 (2 times)

D5 F5 F5 D5 F5 F5

Us - ing what I want to get what you want. Us - ing what I want to get what you want.

D5 F5 E5 D5 F5 E5

Us - ing what I want to get what you want. Us - ing what I want to get what you want.

♫♫ Chorus

3rd time, w/ Lead Voc ad lib (next 4 meas.)

	D5 Rhy. Fig. 3	F5	E5	Bb5	A5 End Rhy. Fig. 3
Gtr 1					
Ooh,		sweet	um	ber	
Gtr 2					
Rhy. Fig. 3A					End Rhy. Fig. 3A
	7 5	10 8	10 7	8 7	7 7

D5 F5 G5 D5 NC D5 NC

How sweet are you?

Rhy. Fig. 4

End Rhy. Fig. 4

Gtrs 1 & 2 wr Rhy Fig 4 (2 3/4 times)

D5 F5 G5 D5 NC D5 NC.

How sweet does it _____ get?

D5 F5 G5 D5 NC. D5 NC

How sweet are you?

D5 F5 G5 D5 NC.

How sweet does it _____

To Coda 1 ⊕

D5 NC.

get?

Interlude

C5/D D5

Gtrs 1 & 2 Gtr 1

grad. bend

PM

C5/D D5 F5 C5/D D5 C5/D D5 F5

PM PM PM PM

To Coda 2 ⊕

C5/D D5 C5/D D5 F5

PM PM PM

[illegible]

D 5 al Coda 1
End double-time feel

⊕ Coda 1

2nd time Gtr 2 back

D5

1st time, Ctr 2 tacet

Qtr 2

get?
(Sing 1st time only)

RIT D

PM

17 0 0 0 0 0 0 0 17 0 0 0 0 0 0 17 0 0 0 0 0 0 20 0 17 0

[illegible]

Chorus (w/ Riff) (2 times)
Dm
Riff F

6 0 0 0 0 0 0 0 5 0 0 0 0 0 0 0 5 0 0 0 0 0 0 0 0 0 0 5 0

Chords: Dsus2, A5, E(b5)/Bb A5, A5, E(b5)/Bb A5

End Rift

PM, LM

7 0 0 0 0 0 0 0 7 0 0 0 0 0 0 0 7 7 7 7 7 7 7 0 7 7 7 7 7 7 7 0 7

Bridge

Gtrs 1 & 2 w/ R/H/D & F (2 times)

Dm

needs the pet that spells the end. She trac

Dsus2, A5, E(b5)/Bb A5

Dm, Dsus2, A5, E(b5)/Bb A5

- es me and draws me in She

Gtrs 1 & 2 w/ Rhy Figs 3 & 4A

D5, F5, F5, Bb5, A5

Ooh, sweet am

Ooh, ber. sweet am ber

Interlude

D5

Gtr 1

PM

5 0 0 0 0 0 0 0 5 0 0 0 0 0 0 0 5 0 0 0 0 0 0 0 5 0

F5, D5, D5, D5, D5

PM, LM

7 0 0 0 0 0 0 0 7 0 0 0 0 0 0 0 0 0 1 0 0 0 1 0

Measures 1-4: Chords E5, D5, E5, D5. Fingerings: PM, FM, PM, FM.

Measures 5-8: Chords E5, D5, E5, D5. Fingerings: PM, FM, PM, FM.

Measures 9-12: Chords D5, E5, D5, E5. Fingerings: FM, PM, FM, PM.

Measures 13-16: Chords D5, E5, D5, E5. Fingerings: FM, PM, FM, PM.

2nd time, D & S. al Coda 2

Measures 17-20: Chords E5, D5, E5, D5. Fingerings: FM, PM, FM, PM.

Measures 21-24: Chords D5, E5, D5, E5. Fingerings: FM, PM, FM, PM.

Coda 2

Chords: C5/D, D5, F5, Ab5, G5, F5, Ab5, G5, F5, D5.

Fingerings: PM, FM, PM, FM, PM, FM, PM, FM, PM, FM.

Measures 25-28: Chords C5/D, D5, F5, Ab5, G5, F5, Ab5, G5, F5, D5. Fingerings: PM, FM, PM, FM, PM, FM, PM, FM, PM, FM.

THE UNNAMED FEELING

Words and Music by
James Hetfield Lars Ulrich,
Kirk Hammett and Bob Rock

Chord diagrams for the song:

- Bb5**: 8fr, 11
- A5**: 7fr, 11
- D5**: 10fr, 111
- D5^{XX}**: 2fr, 111
- Csus2**: 10fr, 113
- F5/C**: 8fr, 314
- Gm**: 5fr, 114
- Gsus2**: 5fr, 113
- G5**: 5fr, 111
- C5**: 10fr, 111
- E**: 6fr, 21
- F**: 7fr, 21
- G**: 9fr, 21

Drop D tuning, down 1 step
(low to high) C-G-C-F-A-D

Intro

Moderately fast Rock ♩ = 144

Gtr 1

*D5
Rhy. Fig. 1

End Rhy. Fig. 1

TAB

*Chord symbols reflect overall harmony

Gtr 1 w/ Rhy. Fig. 1

Fsus2/D

D5

F5/D

E5/D

Gtr 2 (slight dist.)
Rhy. Fig. 2

End Rhy. Fig. 2

mf let ring

TAB

Gtr 2 w/ Rhy. Fig. 2

Gtr 1

D5

Fsus2/D

D5

F5/D

E5/D

TAB

Gtr 1 & 2

Riff A

End Riff A

TAB

Gtr 2 w/ Rhy. Fig. 2 (2 times)
Gtr 3 w. Riff A

Gtr 1

D5 F#sus2/D D5 F5/D E5/D
Riff B

PM

Gtr 1 w/ Riff B

Gtr 3

D5 F#sus2/D D5 F5/D F5/D

PM

1/2

(cont. in slashes)

Bb5
Rhy. Fig. 3

A5

D5

Bb5

A5

D5

End Rhy. Fig. 3

Gtr 3

Gtr 1

PM

Gtr 3 w/ Rhy. Fig. 3 (1 3/4 times)

Bb5/D

A5/D

C#5

D5

Bb5/D

A5/D

PM

D5

Bb5

A5

D5

Bb5

A5

w/ slide

NC Bb5 A5

Whispered (Been here be - fore) Been here be - fore

Gtr 1 Riff C End Riff C Rhy. Fill 1 End Rhy. Fill 1

PM C PM C PM C PM C

0 0 2 (2) 0 0 2 (2) 0 0 2 (2) 0 0 2 (2)

Riff C1 End Riff C1 Rhy. Fill 1A End Rhy. Fill 1A

PM -- 1 w/ wah wah as filter- 1/2

PM C PM C PM C PM C

0 0 2 (2) 0 0 2 (2) 0 0 2 (2) 0 0 2 (2)

C S & A R F & C

NC Bb5 A5

(Been here be - fore.) Been here be - fore.)

Gtr 1 NC Riff D End Riff D

PM 4 PM 4 PM 4 PM 4

0 0 0 0 X X X X 0 0 0 0 X X X X 0 0 0 0 X X X X 0 0 0 0 X X X X

Riff D1 End Riff D1

A C PM C PM C PM C PM C

0 0 0 0 2 (2) 0 0 0 0 2 (2) 0 0 0 0 2 (2) 0 0 0 0

Verse

Gtrs. 1 & 3 w. Rhy. Fills 1 & 1A Bb5 A5

Gtrs. 1 & 3 w/ Riffs D & D1 D5

I Been here be - fore, — could - n't say I liked — it. Yeah.
fran - tic in — your sooth - ing arms, — I

Chorus

D5^{XII}
Rhy. Fig. 4A

Csus2

F5/C

mp *let ring* -----

Here the an named feel in

mp *let ring* -----
w/ clean tone

0 0 0 0 3 3 3 3 3 3 3 3

Gm

Csus2

C5

C5

Csus2

C5

D5^{XII}

comes a live then the

7 7 7 7 3 3 3 3 0 0 0 0

Csus2

F5/C

C5

End Rhy. Fig. 4A

un named fee ing takes me way

let ring ----- *let ring* -----

3 3 3 3 3 3 3 3 3 3 3 3

Gtrs. 1 & 3 w/ Riffs C & C1 (2 times)
N.C.

Whispered (Been here be - fore) Been here be - fore) Been here be - fore) Been here be - fore)

Gtrs. 1 & 3 w/ Rhy. Fills 1 & 1A Gtrs. 1 & 3 w/ Riffs C & C1

Bb5 A5 N.C.

Gtrs. 1 & 3 w/ Rhy. Fills 1 & 1A

Bb5 A5

(Been here be - fore) Been here be - fore)

2. I'm

2.

Gtrs. 1 & 3, w/ Rhy. Figs. 4 & 4A (1st 8 meas.)
D5

E F

treats me this way And I

2 2 2 2 3 3 3 3

Csus2 F5 C Gt Csus2 G5

wait for bus run across the street

C5 Csus2 C5 D5 Csus2 F5 C

And when the car started feeling me

E F G

takes me a way, it takes me

let ring

2 2 2 2 2 3 3 3 3 3 5 5 5 5

Chorus

C5 D5 C5 D5 C5 F5 G5 F5 D9(b9) D5

Here I am feeling like I never do

Rhy. Fig. 5

**w/ Dig. Tech. Whammy Pedal
P M P M P M

10 12 10 12 10 10 10 10 10 8 8 8 10 10 13 12 12 12

*Chord symbols reflect implied harmony
**Set for an octave lower

C5 D5 C5 D5 C5 F5 C5 F5

yeah yeah I can be un named feel - ing

End Rhy. Fig. 5

w/ Whammy Pedal
P M

10 10 10 10 10 10 10 12 12 10 12 10 10 10 10 10 8 8 8 10 10 8 8

E5 F5 G5

takes me a way. yeah. takes me a way.

Rhy. Fig. 6

End Rhy. Fig. 6

w/ Whammy Pedal
P M

9 7 7 7 7 9 7 7 7 7 9 7 7 10 8 8 8 8 10 8 8 8 8 10 8 8 8 12 10 10 10 10 12 10 10 10 10 12 10

Interlude

Gtr 1 w/ Riff B (3 times)
NC

ah'

PM

4 7

0 0 0 0

PM

4 7

0 0 0 0

PM

4 7

0 0 0 0

M1 h

Bridge

Gtr 1 w/ Riff B (2 times)

*Gtr 3 w/ Rhy Fig. 2

**D5

Fsus2/D

D5

F5/D

E5/D

Get the fuck out of here. I just wanna get the fuck away from me.

*w/ clean tone

**Chord symbols reflect overall harmony

Gtr 3, w/ Rhy Fig. 2 (1st 2 meas) (2 times)

D5

Fsus2/D

D5

Fsus2/D

I rage, I glare, I hurt, I hate. I hate it all. Why? Why? Why me?

Gtr 3, w/ Rhy Fig. 2 (2 times)

D5

Fsus2/D

D5

F5/D

F5/D

I can't sleep with a head like this. I wanna cry. I wanna scream.

PM h

Gtr 1 tacet

D5

Fsus2

D5

F5

E5

I rage, I glare, I hurt, I hate. I wanna hate it all. I wanna

Interlude

Chords: Bb5, A5, F5 D5, Bb5/D, A5/D, Bb5, A5

Measures 1-6: Bb5, A5, F5 D5, Bb5/D, A5/D, Bb5, A5

Chords: Bb5, A5, D5, Bb5, A5, D5, Bb5, A5, F5 D5

Measures 7-12: Bb5, A5, D5, Bb5, A5, D5, Bb5, A5, F5 D5

Chords: Bb5, A5, F5 D5, F5 D5, F5 D5

Measures 13-18: Bb5, A5, F5 D5, F5 D5, F5 D5

Chorus

Gtrs. 1 & 3 w/ Rhy. Fig. 5

C5 D5 C5 D5

C5

F5

C5 F5

D(b6)

D5

Then the an named feel - ing. it comes a - live,
Then I wait for this train, my toes are o - ver the line,

C5

D5

C5 D5

C5

F5

C5 F5

yeah yeah The the an named the

E5

F5

E5

F5

C5

F5

F5

feels me this way

Gtrs. 1 & 3 w/ Rhy. Fig. 6

9

9

9

10

8

10

8

12

8

10

8

9

12.

Gtrs. 1 & 3 w/ Rhy. Fig. 6

E5

F5

G5

takes me a - way, yeah, takes me a - way,

Outro-Chorus

Gtrs. 1 & 3 w/ Rhy. Figs. 4 & 4A

D5

Csus2

F5/C

Then the an named an' feel it

Cm

Csus2

C5

C5

Csus2 C5

D5

Csus2

comes I live The the an named feel

F5/C

C5

D5

takes me a - way

PURIFY

Drop D tuning, down 1 step:
(low to high) C-G-C-F-A-D



Words and Music by
James Hetfield, Lars Ulrich,
Kirk Hammett and Bob Rock

Intro

Fast Rock ♩ = 216

D5 F5

Half-time feel

G5 D5 F5

Gtr 1 (dist.)

Rhy. Fig. 1

Play 4 times
End Rhy. Fig. 1 Gtrs 1 & 2

TAB

0 0 3 0 3 3 0 3 3 0 3 3 5 5 0

*Gtr 2 (dist.) played

4th time, end half-time feel

G5 D5
Play 4 times

Play 4 times

PM

3 3 0 3 5 5 0 0 0 0 0 0

G5
Rhy. Fig. 2

G#5

A5

D5

N.C.

G5

G#5

A5

D5

N.C.

End Rhy. Fig. 2

PM

5 5 6 6 7 0 5 5 6 6 7 0

Gtrs. 1 & 2 w/ Rhy. Fig. 2

G5

G#5

A5

D5

N.C.

G5

G#5

A5

D5

N.C.

4/4

Verse

Gtrs. 1 & 2 w/ Rhy. Fig. 2 (4 times)

G5

G#5

A5

D5

N.C.

G5

G#5

A5

D5

N.C.

4/4

Tear it away strip the skin
I'm an addict back the skin

G5

G#5

A5

D5

N.C.

G5

G#5

A5

D5

N.C.

4/4

tur - pen tne. Old paint, old looks.
wash, ghost white, ul - tra clean wan - na

Chorus
Half-time feel
A5
Rhy. Fig. 1

light. Strip the Su past pe white bunce bone of soul and
be skel e an C ear eyes dal dingo eyes
Cov er up he past White real deal dingo white eyes

G5 G#5 A5 D5 NC G5 G#5 A5 D5 NC

G5 G#5 A5 D5 NC G5 G#5 A5 D5 NC

Chorus
Half-time feel
A5
Rhy. Fig. 1

Can't you help me?

*2nd time you tacet for this meas

Pure if I... Won't you help me?

End half-time feel
End Rhy. Fig. 3

Chorus
Half-time feel
A5
Rhy. Fig. 1

Pu ri fy you and I Pu ri fy you and I. Oh

End Rhy. Fig. 4

Chorus
Half-time feel
A5
Rhy. Fig. 1

Pure if I... Can't you help me?

End half-time feel

Chorus
Half-time feel
A5
Rhy. Fig. 1

Pu ri fy you and I Pu ri fy you and I. Oh

End Rhy. Fig. 4

NC
Riff B

End Riff B

Riff B1

End Riff B1

Bridge

Half-time feel

A

F#sus2 G5 D5 NC

Rhy Fig 5

End Rhy Fig 5

ret ring

Rhy Fig 5A

End Rhy Fig 5A

End half-time feel

A

F#sus2 G5 D5 NC

Rhy Fig 6

End Rhy Fig 6

Half-time feel

Gtrs. 1 & 2 w/ Rhy Figs 5 & 5A (2 times)

A

Chord symbols: F#sus2, G5, D5, N.C.

Lyrics: I'm dancing with your skeletons

A

Chord symbols: F#sus2, G5, D5, N.C.

Lyrics: I, I ain't dancing with what might have been, no,

End half-time feel

Gtrs. 1 & 2 w/ Rhy Fig 6

Chord symbols: F5, D5, F5, G5, D5, F5, G5, D5, F5, D5, F5, G5, D5, F5, G5, D5

Lyrics: (Silence)

(Sing 1st time only)

Gtrs. 1 & 2 w/ Riffs B & B1 (2 times) Gtrs. 1 & 2 w/ Riff A

Chord symbols: N.C.

Lyrics: (Silence)

D.S. al Coda

Coda

F5 F5 F5

Chord symbols: Eb5, E5, F5, D5, F5, G5, D5

Lyrics: Come on, pu - n - fy!

Outro

Moderately ♩ = 132

Chord symbols: F5, N.C., C5, D5, N.C., C5, D5

Lyrics: (Silence)

(cont. in notation)

*Chord symbols reflect implied harmony

Chord symbols: F5, D5, F5, D5, N.C., C5, D5, N.C., C5, D5

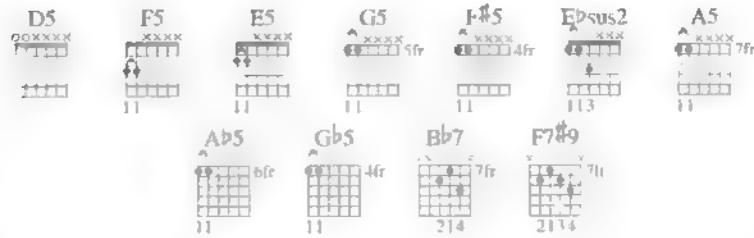
Lyrics: (Silence)

Chord symbols: N.C., C5, D5, N.C., C5, D5, F5, D5, F5, D5, N.C., C5, D5

Lyrics: (Silence)

ALL WITHIN MY HANDS

Words and Music by
James Hetfield, Lars Ulrich,
Kirk Hammett and Bob Rock



Drop D tuning, down 1 step
(low to high) C-G-C-F-A-D
Intro

Fast Rock ♩ = 216

Str 2 (dist.) N.C. *Play 8 times* A5 D5 Ab5 D5 G5 Gb5 F5

mf

TAB

7 7 0 0 6 6 | 0 0 5 4 3 |

A5 D5 Ab5 D5 N.C. A5 D5 Ab5 D5 N.C. *End Rhy. Fig. 1*

(3) 7 7 0 0 6 6 | 0 0 7 7 0 0 6 6 | 0 0 7 7 0 0 6 6 | 0 0

A5 D5 Ab5 D5 N.C. A5 D5 Ab5 D5 N.C.

7 7 0 0 6 6 | 0 0 X X X X | 7 7 0 6 | 0 0 X X X X

A5 D5 Ab5 D5 N.C. A5 D5 Ab5 D5 N.C.

7 7 0 0 6 6 | 0 0 X X X X | 7 7 0 0 6 6 | 0 0 3 3 3 3

A5 D5 Ab5 D5 D5 A5 D5 Ab5 D5 N.C.

7 7 0 0 6 6 | 0 0 5 4 | 7 7 0 0 6 6 | 0 0

A5 Rhy Fig. 2 D5 Ab5 D5 G5 A5 D5 Ab5 D5 NC End Rhy Fig. 2

A5 D5 Ab5 D5 NC D5 F5

A5 D5 Ab5 D5 NC

Chr 2 aset
+ Dm
Riff A2
Chr 4 us
mp
w/ reverb

17 17 17 17 14 14 14 14

Riff A1
Chr 3 (dist)
mp
w/ reverb
End Riff A1

Riff A
mp

*Chord symbols reflect implied harmony

Gtr 3 w/ Riff A 13 times

Dsus4

Dm

All with in my hands

Gtr 4

End Riff A2

12

12

12

12

10

10

10

10

End Riff A

Gtrs 1 & 2 w/ Riffs A & A2

Gtr 4 later

Dsus2

Dsus4

Dm

Verse

Dm

Dsus2

1 3 All with in my hands.

Squeeze it in.
Take your fear,

Riff B

mf

1 M

*Gtr 1 & 2 Gtr 3 clean

Dsus4

Dm

crush pump it down.
me up

End Riff B

Gtrs & 2 w/ R.H.B

Ad with in on archs Dsus?

Ad with in on archs Dsus?

Dsus4 Dm.

hold the I see pull you I wish

Interlude Dm Dsus?

Ah, All with

Gtr 1 (clean) mp w/ bass

7 6 5 6 7 6 5 6 | 7 6 5 6 7 6 5 6 | 7 5 5 5 7 5 5 5

*Next 9 meas.

Dsus4

ah n

Dm NC

is every takes

(cont in sashes)

Verse

D5 F5
Rhy. Fig. 3

E5



2, 4 All

with - in my hands.

{ Love to death,
Un - der thumb.

G5

F5

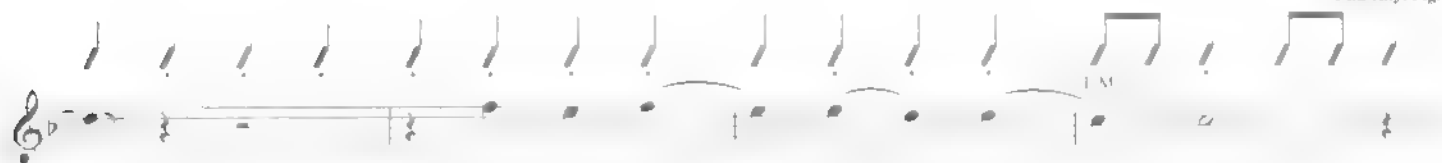
E5

F5

E5

D5

End Rhy. Fig. 3



smack you 'round and 'round and.
un - der to my self

Gtrs. 1 & 2 w/ Rhy. Fig. 3

D5 F5

E5



All

with - in my hands.

Be - ware

G5

F5

E5

F5

E5

D5



Interlude

Gtrs. &

Rhy. Fig. 4

G5

G#5

A5

G5

G#5

A5

F5

F#5

G5

D5



PM

PM

PM

G5

G#5

A5

G5

G#5

A5

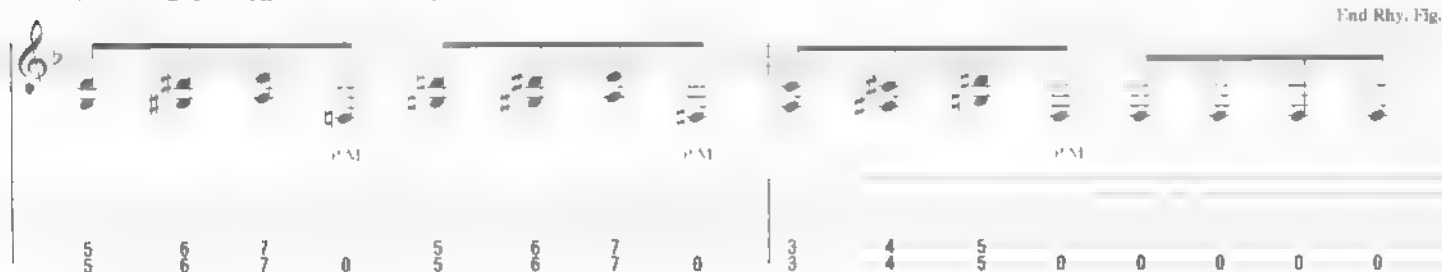
F5

F#5

G5

D5

End Rhy. Fig. 4



PM

PM

PM

Pre-Chorus

Gtrs. 1 & 2 w/ Rhy. Fig. 4 (1 3/4 times)

G5 G#5 A5

G5 G#5 A5

F5 F#5 G5 D5

G5 G#5 A5

G5 G#5 A5

F5 F#5 G5 D5



Love

is con - trol.

I'll die if I let go

G5 G#5 A5 G5 G#5 A5 F5 F#5 G5 D5 G5 G#5 A5 G5 G#5 A5

Love is _____ con - trol. I'll die if I _____ let

Interlude

Half time ♩ = 108

F5 F#5 G5 D Eb sus2 G5 G#5 A5 D5 G#5 A5 F5

Rhy. Fill 1A End Rhy. Fill 1A

Gtr 2 P M (cont. in notation)

Rhy. Fill 1 End Rhy. Fill 1 Rhy. Fig. 5

FM FM

* Throughout Rhy. Fig. 5
P.M.'s refer to Gtr. 1 only

N.C. G5 G#5 A5 D5 G#5 A5 F5 N.C.

End Rhy. Fig. 5

PM -- 4 PM -- 4

3) 6 6 3 6 5 6 3 5 6 7 8 6 7 3 5 5 3 5 5 5 5 3

Chorus

Gtrs. 1 & 2 w/ Rhy. Fig. 5

G5 G#5 A5 D5 G#5 A5 F5 N.C. N.C.

Hate me now Kill all with in my hands,

G5 G#5 A5 D5 G#5 A5 F5 N.C.

Hate me now 2 Crush all with in my hands 3 Crush all with in my hands

A5 D5 Ab5 D5 G5 Gb5 F5

Rhy. Fig. 6

End Rhy. Fig. 6

Gtr 1

gtr 1

Ohl

Squeeze

Choke

with - in my hands.

End Rhy. Fig. 6A

Rhy. Fig. 6A

3 3

7 7 0 0 6 6 0 0 5 4 3

Gtrs. 1 & 2 w/ Rhy. Figs. 6 & 6A

A5 D5 Ab5 D5 G5 Gb5 F5

G5 G#5 A5 D5 G#5 A5 F5

ah.

{ Oohl Choke all

Squeeze Choke all

with - in my hands.

Hate me now

N.C.

G5 G#5 A5 D5 G#5 A5 F5 N.C.

Trap all with - in my hands,

Hur ry up and hate

ah.

me now

Kill all with - in my hands a

Faster ♩ = 128

Half-time feel

D5

To Coda

End half-time feel

Gtr 1

P.M.

P.M.

P.M.

P.M.

P.M.

(2nd time, cont. in notation)

P.M.

P.M.

10 13 10 13 10 13 10 12 10 12 10 12

0 0 0 0 0 0

Interlude

Tempo 1

Gtr 1 w/ Rhy. Fig. 1 (2 times)

Gtr 2 w/ Rhy. Fig. 2

A5 D5 Ab5 D5 G5 A5 D5 Ab5 D5 N.C.

Gtr 2 w/ Rhy. Fig.

A5 D5 Ab5

Gtrs. 1 & 4 w/ R ffs A & A2
Gtr 3 w/ Riff A1 (2 times)

D5 N.C. A5 D5 Ab5 D5 N.C. Dm

Ab

Dsus2 Dsus4 Dm

Gtr 2 tacet Free time Interlude Tempo 1 G#5 A5 D5

Using a guitar with Les Paul style electronics, set lead volume to 0 and rhythm volume to 10. Strike the strings while the pickup selector switch is in the lead position, then randomly flip the switch back and forth between the two positions

F5 G5 Ab5 G5 F5 G#5 A5 D5 F5 G5 Ab5 G5 F5

G#5 A5 D5 F5 G5 Ab5 G5 F5

G#5 A5 D5 F5 G5 Ab5 G5 F5

G5 A5 G5 F5 G#5 A5 D5 G5 Ab5 G5 F5 *Plus 4 times*

G#5 A5 D5 G5 G#5 A5 G5 G#5 A5 Ab5 G5 F5 D5 *Plus 4 times*

Ctrs. 1 & 2 w/ Rhy Fig 4
G5 G#5 A5 G5 G#5 A5 F5 F#5 G5 D5 G5 G#5 A5 G5 G#5 A5 F5 F#5 G5 D5 *I'll*

Bridge

Ctrs. 1 & 2 w/ Rhy Fig 4 (3 times)

G5 G#5 A5 G5 G#5 A5 F5 F#5 G5 D5 G5 G#5 A5 G5 G#5 A5

the if I let go! Con - trol is love,

F5 F#5 G5 D5 G5 G#5 A5 G5 G#5 A5 F5 F#5 G5 D5

love is con - trol!

G5 G#5 A5 G5 G#5 A5 F5 F#5 G5 D5 G5 G#5 A5 G5 G#5 A5

I'll fall if I let

F5 F#5 G5 D5 G5 G#5 A5 G5 G#5 A5 F5 F#5 G5 D5

go! Con - trol is love, love is con

Half-time feel F5 G5 A5 G5 F5 A5 D5

trol

(Sing 1st time only)

Play 4 times

Gtr 1 & 2

PM

F5 G5 A5 G5 F5 A5 D5 F5 G5 A5 G5 F5

I will on - ly let you breathe my

PM

A5 D5 F5 G5 A5 G5 F5 A5 D5

air that you re - ceive Then we'll see if I

PM

N.C.

let you love me

Gtrs. 1 & 2: w/ Rhy. Fig. 4 (1 3/4 times)

G5 G#5 A5 G5 G#5 A5 F5 F#5 G5 D5 G5 G#5 A5 G5 G#5 A5 F5 F#5 G5 D5

Ah!

D.S. al Coda

G5 G#5 A5 G5 G#5 A5 F5 F#5 G5 D5

G5 G#5 A5 G5 G#5 A5

Gtrs. 1 & 2: w/ Rhy. Fills 1 & 1A

F5 F#5 G5 Eb sus2

Love is con - trol!

Coda Tempo 1

Gtr. 1: w/ Rhy. Fig. 1 (1 1/2 times)

Gtr. 2: w/ Rhy. Fig. 2

A5 D5 Ab5 D5 G5 A5 D5 Ab5 D5 N.C. A5 D5 Ab5

Gtr. 2: w/ Rhy. Fig. 1 (1st 2 meas.)

D5 N.C.

Gtrs.
1 & 2

A5

D5

Ab5

D5

Outro

A5

Ab5

F5

A5
Rhy. Fig. 7

Ab5

F5

Kill, kill, kill,

Gtrs. 1 & 2: w/ Rhy. Fig. 7 (5 times)

End Rhy. Fig. 7

A5

A \flat 5

F5



A5

A \flat 5

F5

A5

A \flat 5



F5

A5

A \flat 5

F5



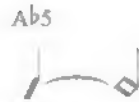
Slower

A tempo

Gtrs. 1 & 2: w/ Rhy. Fig. 7

A5

A \flat 5



Half time $\text{♩} = 108$

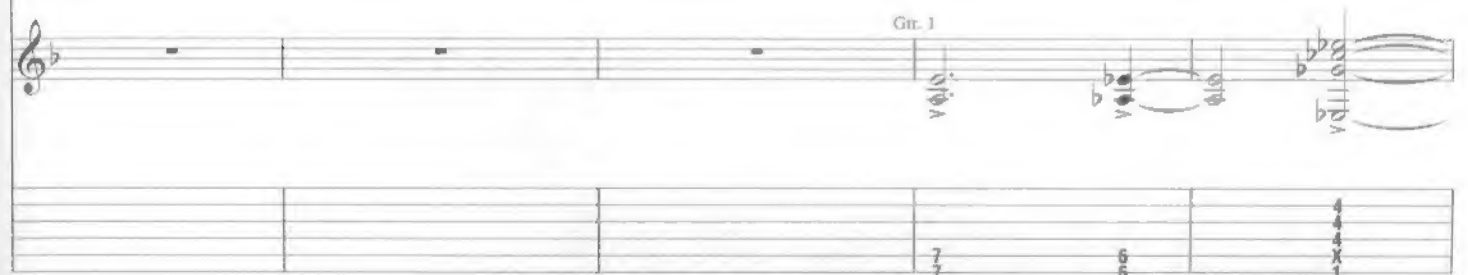
Freely

F5

A5

A \flat 5

B \flat 7



A5 Ab5 F7#9

fdbk. fdbk.

Pitch: Gb Pitch: Gb

A5 Ab5 F5

(cont. in notation)

Gtr. 1

fdbk.

1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2

Pitches: A G# A G# A sum.

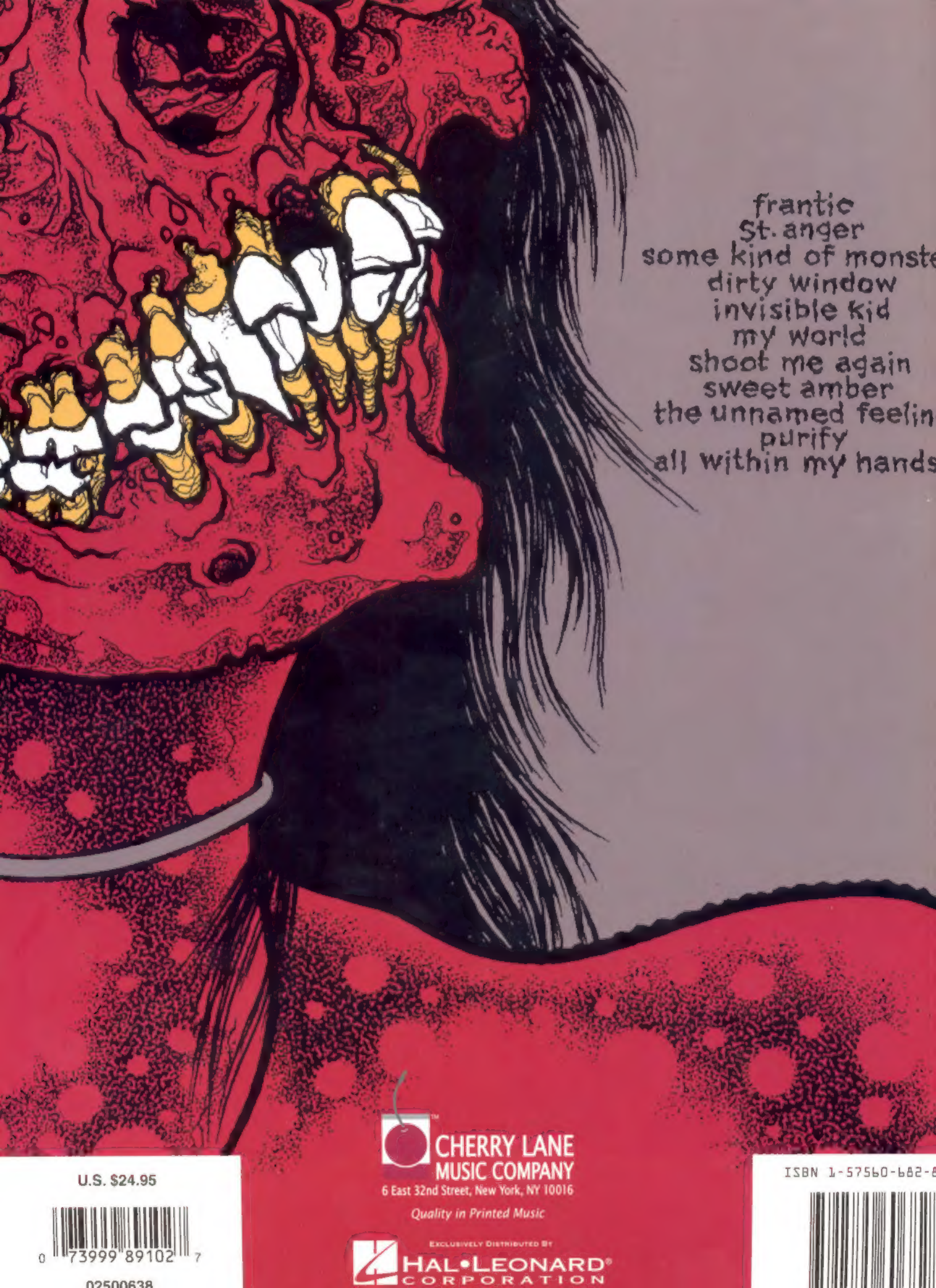
Gtr. 2

grad. bend

A5

Pitches: G#

let ring



frantic
St. anger
some kind of monster
dirty window
invisible kid
my world
shoot me again
sweet amber
the unnamed feeling
purify
all within my hands

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